

321. "PRINCE ARTHUR'S CUPBOARD." About 1500.
Given by Robert Mond, Esq.

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF WOODWORK

CATALOGUE OF ENGLISH FURNITURE & WOODWORK

Vol. I.—Gothic and Early Tudor

BY
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PREFACE

IT has been found convenient to arrange the Catalogue of English Furniture and Woodwork in four sections, of which the present volume is the first. The other sections deal with the subject under the following heads, viz.:—

- II. Late Tudor and Early Stuart (A.D. 1550–1660);
- III. Late Stuart to Queen Anne (A.D. 1660–1714);
- IV. Georgian (A.D. 1715–1830).

This section of the catalogue has been prepared by Mr. H. Clifford Smith, M.A., F.S.A., Assistant Keeper in the Department. It is arranged in two main divisions—Ecclesiastical and Domestic, the latter of which is again subdivided into two classes—Structural or Fixed Woodwork, and Furniture or Moveable Woodwork. Under these heads the grouping is, as far as possible, according to subject and in chronological order.

Some difficulty has been found in arriving at a suitable title for the present volume, covering the period up to about the year 1550, and including such examples as the Museum possesses of the work of the craftsman of the Middle Ages and of the epoch of the transition to Renaissance forms of ornament, if not of structure. Although perhaps not entirely logical, it has, on the whole, been found more convenient to make use in this connection of the well understood terms ‘Gothic’ and ‘Early Tudor,’ which at least convey a clear idea of the scope of the catalogue.

The collection is exhibited mainly in the north side of Room 21, on the staircase at the west end of that Room (51), and in Room 52 on the first floor.

Our thanks are due to Mr. F. E. Howard, joint author of ‘English Church Woodwork,’ who has been so good as to compare certain of the descriptions with the actual objects and to furnish a

number of valuable suggestions and attributions; as well as to Mr. F. C. Eeles, who has also supplied much useful information. The Department of Woodwork, like other Departments of the Museum, owes to the generosity of friends some of the most important objects included in the collection. In all such cases the names of the donors are appended to the descriptions of their gifts; and a complete list is included in this publication.

It is not the policy of the Museum to encourage the removal of treasures from churches or other public buildings but to rescue and preserve such as have lost their proper homes, so far as very limited financial resources make it possible. Our churches still contain quantities of material of the highest value to students; and the tendency of public opinion, happily, is now more strongly than ever to exert its influence in the direction of the proper safeguarding of what has survived the iconoclasm of former generations.

1923

CECIL H. SMITH.

PREFACE TO THE SECOND EDITION

Since the first publication of this catalogue in 1923, upwards of eighty additions have been made to the collection of English Gothic woodwork. These have been incorporated into the present edition, which has been revised and corrected by Mr. H. Clifford Smith.

August, 1929

ERIC MACLAGAN.

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CATALOGUE OF ENGLISH FURNITURE AND WOODWORK

Volume I—Gothic and Early Tudor

A CLASSIFICATION based upon the species of wood (oak, walnut, mahogany, or satinwood) employed generally in each successive epoch, has now been commonly accepted in relation to the history and description of English furniture. When English furniture comes under consideration for arrangement or cataloguing in its historical aspects, the chief characteristic of all woodwork in this country, whether ecclesiastical or domestic, is, at the outset, the very general use of oak.

This epoch, to which the rough-and-ready, though convenient, title of the 'Age of Oak' has been applied,¹ covers the entire mediæval period and lasts until about the middle of the 17th century. For the purpose in hand it has been found desirable to subdivide the Age of Oak into two parts; and the first of these forms the subject of the present catalogue. This catalogue of Gothic furniture includes all the various examples of English furniture and woodwork in the Museum collections dating from the Middle Ages until the end of the early Tudor period—that is to say, up to the middle of the 16th century. The few complete pieces of English Gothic furniture for domestic use that have survived belong nearly to the early Tudor period. This period extended roughly from the accession of Henry VII in 1485 up to the death of Henry VIII in 1547; and throughout those sixty years furniture and woodwork generally, like the architecture of the time, remained essentially Gothic in form and structure, in spite of the invasion of Renaissance ornament which took place

¹ Macquoid, 'A History of English Furniture.' 4 vols. 1904-1908.

in the first quarter of the 16th century. The woodwork, therefore, which belongs in style to what is known as 'Early English Renaissance' (which lasted from about 1500 to about 1550), as distinct from the 'Middle Renaissance' (from about 1550 to 1650), may conveniently be grouped with the Gothic.

Throughout the 'Gothic' period the chief wood employed was oak. Deal, beech, chestnut, elm and other woods that came readily to hand, were made use of, but scarcely anything in these woods has survived. Oak was plentiful and cheap. Dense forests of oak abounded throughout the country and provided the principal building material of the time. The characteristic of early English woodwork was that it was always made from oak of first-rate quality. The best kind was known as wainscot, from the Dutch 'wagenschot,' literally a wagon partition; and the terms wainscot and wainscotting came to be applied to panelling made from it. The excellence of the old oak was largely due to its being cut in the winter when there was little sap, and the bark was allowed to remain. In order to show to the full the beautiful marking or flecking of the grain, which is termed its 'figure,' the oak was cut from the edge of the log to its centre, following the natural line of cleavage of the medullary rays. This method of cutting the wood is known as 'quartering.'

The preservation of the pieces of early furniture that have come down to us is owing not merely to the quality of the wood but their excellent construction. They were framed together with mortice and tenon joints. In enclosed pieces the spaces were filled with panels grooved into the framing. No glue was employed for the framing, the tenons being held in place by square oaken pegs driven through round holes into the joints. Woodwork fastened in this way is spoken of as joined, hence the term 'joined' or 'joyned,' which is constantly used for stools and tables in early inventories. The joiners—the makers of chests, tables, and furniture of all sorts, and the decorative woodwork of churches—were under the master-carpenters, and, as in the case of other mediæval craft guilds, were subject to the strictest rules regarding the proper selection of the material to be used and the quality of

the workmanship. In 1477, the Guild of Carpenters of London, already long established, received from Edward IV a charter of incorporation; though it was not until a century later that the Joiners obtained a charter of their own.

In proceeding towards a systematic classification of the miscellaneous objects included under the general title of woodwork, it will be advisable to divide them first of all into two main groups: (1) Ecclesiastical and (2) Domestic. These may each again be subdivided into (*a*) Structural woodwork and fittings, and (*b*) Moveable woodwork, or furniture.

Such ecclesiastical woodwork as has come down to us will be found to belong almost entirely to the former category; and after dealing with structural features such as the roof and doors, a convenient plan will be to take each item in turn from the altar westwards to the body of the church. The furniture of the altar will thus come first, then the choir stalls, lecterns, screens, benches, the pulpit and the font cover.

The structural work of domestic buildings of an ornamental character includes, on the outside, corner posts, window frames, barge boards, doors and doorways; and within, roofs, ceilings, screens and panelling.

A consideration of the range of domestic furniture suggests a classification based on its various uses and character. For the present purpose furniture may be said to be divided into three main categories: (1) chests and cupboards, in which gear may be stored; (2) tables, on which objects may be placed; and (3) chairs and benches on which to sit, and beds on which to lie.

ECCLESIASTICAL WOODWORK AND FURNITURE

SCARCELY any woodwork of outstanding artistic merit, either ecclesiastical or domestic, seems to have been produced in England before the latter part of the 13th century.¹ Previous to that date

¹ So little has survived that it is dangerous to be too dogmatic. At Compton in Surrey there is a remarkable wooden balustrade with round-headed arches and late Norman detail in front of the curious upper storey in the chancel, which opens westward over the high altar.

craftsmen confined themselves almost entirely to stone and metal. Wood was worked largely in the manner of stone, and was regarded structurally merely as a substitute for it. When used for doors and chests it remained entirely subsidiary to the iron bands and nails of the blacksmith. As the 14th century advanced the woodcarver freed himself from the influence of the worker in stone, and by the year 1400 he had become predominant. Throughout the century which followed and up to the fourth decade of the 16th century, when the Reformation brought it to a standstill for a time, English church woodwork attained a unique artistic position.

Cathedral and monastic churches were filled with carved and painted woodwork, and each parish in the country vied in making its church more beautiful and more magnificently fitted than its neighbour. In spite of the destructions of the Reformers and Puritans, subsequent neglect, and the ignorant alterations of the 19th century, there has survived in choir stalls, chancel screens, bench-ends, and magnificent timber roofs a wonderful wealth of woodwork, dating mainly from the 15th and early 16th centuries—the Golden Age of English woodwork. The ecclesiastical work shown in the Museum is in no way representative of the craft of the mediæval woodworker in this country, but it includes a number of beautiful specimens thrown out of churches during repair or restoration in the 19th century. The museum has thus been the means of saving many a precious fragment from destruction. But for his main sources of study of this branch of the subject, the student must look to the churches and other mediæval buildings in which examples are still preserved more or less in their original environment.

The English woodworkers of the Middle Ages, more especially in the late 14th, 15th and early 16th centuries, accomplished great feats of skill in the structural woodwork of churches, in doors, and particularly in roofs, of which that of Westminster Hall is perhaps the most conspicuous example (see No. 224). The former are represented in the Museum by two 15th-century doors from St. Mary's Church, Beverley, elaborately decorated with moulding and tracery (Nos. 59 and 60); and the latter in certain ornamental details, such as the bosses from St. Alban's Cathedral (Nos. 22 to 32),

from Exeter or the neighbourhood (Nos. 4 to 9); and the set of corbels from a Suffolk church (Nos. 45 to 47), as well as other examples.¹

The most important use of woodwork in the fittings of mediæval churches was for the reredos of the altar, the rood screen, the wooden seats in the choirs and chancels, known as the choir stalls, for the use of the clergy and singers, the pulpit, lectern and font cover, and the benches in the body of the church for the congregation.

The reredos in the English mediæval church usually consisted of a series of carved or painted panels about the same length as the altar. Rising directly at the back of the slab of the altar the reredos reached to the sill of the great east window, which was seldom more than three or four feet above the altar top. If the altar were set against a blank wall, or if the sill of the east window were high up, as in the case of the east ends of certain chapels in aisles, the structure sometimes extended upwards in the form of a series of niches or panels with sculptured or painted figures. No English example entirely of wood has come to the Museum,² but in the Department of Architecture and Sculpture may be seen a complete reredos of the late 15th or early 16th century (No. A.89—1919), consisting of a wooden frame decorated with paint and gilt gesso containing richly carved alabaster panels picked out with gold and colours.³ In many cases reredos panels were no doubt carved in wood, or painted upon wood, like the beautiful 14th-century example in Norwich Cathedral, of which there is a coloured reproduction in the Museum. The panel from Bury St. Edmunds

¹ The design and construction of the mediæval timber roof is fully dealt with in 'English Church Woodwork,' by F. E. Howard and F. H. Crossley; and by F. E. Howard in an article entitled, "On the Construction of Mediæval Roofs" in the 'Archæological Journal,' vol. LXXI, pp. 293—352.

² The Museum has three late French examples of a type very usual both in the north of France and in this country (Nos. 683, 844 and 853-1895).

³ This is the only complete English altarpiece of the kind existing in this country, though a dozen English examples at least, with original wooden framing, are to be found on the Continent. The wooden framework of English alabaster altarpieces is discussed by Dr. Philip Nelson in 'The Woodwork of English Alabaster Retables' (*Proceedings of The Historic Society of Lancashire and Cheshire*, 1923).

(No. 68) and the series of panels painted with the Choirs of Angels (Nos. 64 to 67) may have come from reredoses.¹

In great choirs the stalls in the back row were often covered with elaborate canopies, carved with architectural ornament, niches and tabernacle work (see No. 85). Both in the great choirs and also in parish churches the stalls were placed against the east face of the screen and returned along the side walls, and the two principal persons sat on either side of the screen door facing east. In parish churches there was seldom a second or lower row of stalls on either side.²

A frequently occurring feature of the stall itself was the hinged flap, which when let down gave a seat, and when up provided a bracket or projecting ledge which was designed to give some rest or indulgence (*misericordia*) to the weary during the long hours of standing or kneeling for the recitation of the choir services. This bracket was given the name of 'misericord' (sometimes falsely contracted into 'miserere'); and from the 13th to the 16th century was elaborately carved with figure subjects and other ornament. Misericords are worthy of the closest study. They offer, in fact, as Mr. Prior observes,³ a record of mediæval society much as the terra-cotta figurines do that of ancient Greece. The Museum possesses part of an interesting 15th-century set from St. Nicholas, King's Lynn (Nos. 75 to 84), which was sold out of the church by the churchwardens in 1852, together with a number of stall and bench-ends, and was acquired by the Royal Architectural Museum at Westminster. On the dispersal of the latter in 1916, the whole of its contents was handed over to this Museum, in part by gift and in part by purchase from the Architectural Association. The Department of Sculpture has also a large collection of plaster casts of misericords, presented by the Association, which display to the full the fancy and variety of the Gothic woodcarver.

¹ The reredos in England hardly ever took the form of a large triptych such as was so common in the Low Countries and Germany. Exceptional instances existed at Long Melford and Sherborne Hospital; the latter still remains.

² Except in the larger buildings surpliced choirs must have been rare in parish churches of old.

³ Prior, E. S. 'Mediæval Figure-Sculpture in England,' p. 539.

The ends or standards of the stalls and those of the choir desks are generally richly carved, and sometimes have small figures on the elbows or as finials. The fronts of the desks are carved with tracery, their ends have often, in addition to tracery, elaborate figure or foliage work, and terminate with poppy heads. A stall-end carved with open-work tracery from St. Mary's Church, Lancaster (No. 151), and other examples are shown in the Museum.

In every church in England during the later Middle Ages the chancel was enclosed by a rood screen, so called from the great crucifix or rood above it. In cases where the church had chancel aisles the chancel was separated from them by screens known as parclooses. The east ends of aisles and all other chapels were treated as far as possible like the 'high' or principal chancel. The altar was always at the eastern end. Chapels were almost invariably enclosed by screens, and there were sometimes stalls on a somewhat modified scale.

The general structure of a screen usually consisted of a rectangular framework—of sill, head and uprights, with a rail about four feet up. The lower divisions were filled in with panelling, while those above the rail were left open. These openings were usually headed by tracery. While screens at the side of chancels and most of those enclosing chapels were terminated above the tracery by a cornice, the great rood screen between the nave and the chancel supported a gallery called the rood loft. This loft was usually connected with the screen by some form of vaulting or, at least, a wide coving generally combined with a rich cornice, above which rose the parapet of the loft. The panelling was sometimes painted with figures, and the whole screen enriched with colour and gilding. The architectural treatment of the screen varied in accordance with period and locality. In earlier days the screen was simpler and probably had little or no loft. When the chancel arch was low the rood was frequently placed above it. Sometimes the arch was boarded in so as to display the rood better, as at Wenhampton in Suffolk, or Winham in Somerset. Sometimes the rood stood upon a beam considerably above the loft. In the eastern counties the openings in screens, though sometimes richly traceried, are rarely

sub-divided by mullions. In the West of England screens often run right across nave and aisles without a break, and the upper part consists of a series of traceried openings exactly like mullioned windows. The screens of West Somerset¹ and Devon² usually have wider spreading vaulting and much more richly carved cornices than those of the eastern districts. East Anglian screens are often more richly decorated in other ways, *e.g.*, by the use of gesso and more lavish gilding,³ and their panel paintings are frequently of higher quality.⁴

During the Reformation rood screens were all deprived of their images including their roods, and usually also their lofts,⁵ but the actual destruction of the screen itself was explicitly forbidden,⁶ and though the majority have since been mutilated or destroyed, yet many still exist, the finest and most numerous being those in East Anglia and the West Country; though characteristic specimens remain of the styles in vogue in Yorkshire, the Midlands, Kent, and Wales.

¹ *e.g.*, Carhampton (exceptionally rich cornice), and Dunster (the longest ancient screen).

² *e.g.*, Lapford, Atherington, Swymbridge, Dartmouth.

³ *e.g.*, Southwold, Ludham.

⁴ *e.g.*, Ranworth.

⁵ In the Marches and in Wales a number of screens have retained their lofts. A few have survived elsewhere, as at Warfield, Berks., Attleborough, Norfolk, and Atherington and Marwood, Devon.

⁶ *e.g.*, in 1561 it was ordained by Queen Elizabeth: 'that the rood-lofts, . . . shall be so altered that the upper part . . . be quite taken down, unto the upper parts of the vaultes, and beam running in length over the said vaultes, by putting some convenient crest upon the said beam towards the church, with leaving the situation of the seats (as well in the quire as in the church) as heretofore hath been used.

'Provided yet, that where any parish, of their own costs and charges by common consent, will pull down the whole frame, and reedifying again the same in joiner's work (as in divers churches within the city of London doth appear), that they may do so as they think agreeable, so it be to the height of the upper beam aforesaid.

'Provided also, that where in any parish church the said rood-lofts be already transposed, so that there remain a comely partition between the chancel and the church, that no alteration be otherwise attempted . . . And where no partition is standing, there to be one appointed.'

See 'Hierurgia Anglicana.' Documents and Extracts illustrative of the Ceremonial of the Anglican Church after the Reformation. New edition, Part I. Ed. Vernon Staley (1902). pp. 13-24.

See also 'Rood Screens and Rood Lofts,' by F. Bligh Bond and Dom Bede Camm, vol. I, pp. 104 seq.

The most important fragments of screenwork in the Museum are those from Tilbrook in Bedfordshire (No. 88) and from a church near Exeter (Nos. 92-94). Painted panels include East Anglian examples from Norwich and Tatterford in Norfolk (Nos. 95, 98 and 99), and West Stow in Suffolk (No. 278), and from a West-Country rood screen (No. 97). Several of the smaller fragments of tracery from screens, which have been rescued from destruction and are exhibited in the Museum, still retain valuable remains of their original colour decoration.¹

Another important class of church woodwork consists of the benches placed in the body of the church for the congregation. Their ends, like those of the stalls, are often carved with tracery, figure-subjects and heraldry. The bench-ends in the Western Counties and Midlands are more usually square headed; in East Anglia and elsewhere they generally end in poppy-heads. The counties of Somerset, Devon and Cornwall are amongst the richest in bench-ends, while Norfolk and Suffolk are equally well supplied with elaborately carved examples. The Museum possesses a variety of specimens, the most important of which are the large series from St. Nicholas, Lynn (Nos. 152 to 170).²

Pre-Reformation pulpits were usually polygonal on plan, the panelled sides, decorated with tracery, being separated by moulded or carved angle posts. A considerable number have survived, especially in the West of England. The pulpit base was often a slender shaft surmounted by a spreading capital or polygonal coving. Many original bases in recent years have unfortunately been removed and stonework substituted; and an original wooden base carved with tracery, from a Devonshire church, is preserved in the Museum (No. 203).

The covers of fonts were subject to great attention on the part of the mediæval woodcarver. The simpler types of font-covers are those composed of eight panels rising from a moulded base, gradually

¹ In the Department of Engraving, Illustration and Design in the Museum is a collection of drawings of painted rood screens, chiefly from Norfolk. The photograph collection in the Library includes numerous examples of screen work. It also contains a large number of illustrations of bench-ends, the Cornish series being particularly complete.

² Stall-ends and bench-ends are here catalogued together.

converging to a point in a pyramidal form, and bordered sometimes with crocketed ribs. The more elaborate examples take the form of high towering canopies, after the fashion of spires, enriched with open tracery and tabernacle work. The museum has only a fragment of a font-cover, in the shape of a carved finial surmounted by an iron ring (No. 204).

Of wooden church furniture of more moveable character the most important are lecterns and chests. The lectern in the form of an eagle appears to have been used for singing the gospel, and stood on the north side of the sanctuary, and, in great choirs, sometimes on the rood-loft. Lecterns of the desk form may have been used for the same purpose, but may equally well have stood in the middle of the chancel to hold the books used by the chanters of the choir. In post-Reformation times these lecterns were used for reading the lessons.¹ The Museum possesses an important eagle lectern in wood which is said to have come from a church in Dorset (No. 87).

The series of chests to be found in English churches tell the story of the development of this particular type of furniture from the 13th century onwards. As, however, in mediæval days there was no strict line of demarcation between things secular and religious, the chests in the Museum (some of which have come from churches) have for the present purpose been grouped amongst articles of domestic furniture.

DOMESTIC WOODWORK AND FURNITURE

IN mediæval times the majority of domestic buildings were constructed of timbers framed together, their overhanging fronts and the ceilings and screens within being enriched with tracery and carving. A considerable number of architectural details in wood, saved from ancient buildings, have been set up in the Museum. Of exterior woodwork the Museum possesses examples of carved Gothic piers or corner posts from Bury St. Edmunds and Burton-on-Trent (Nos. 205 to 209), a window frame with traceried

¹ So also at Durham in pre-Reformation times.

lights from Hadleigh in Suffolk (No. 213), and doorways from Clare and Ipswich in Suffolk (Nos. 218 and 219). Interior structural work is represented by a timbered ceiling from Clare (No. 225), a hall screen from Devonshire or Somerset (No. 234), and fitted panelling for walls by a large variety of examples.

Some form of wainscoting for the walls appears to have been used as early as the 13th century. Walls were otherwise plastered and painted or covered with hangings or tapestry. In the case of timber houses, the beams or studs, when not plastered internally, were visible inside the room, and an early method of panelling, which was reserved primarily for screenwork, was to fill the spaces between the uprights with single pieces of board, sometimes headed with cusping. Latterly the framework of the panelling was applied to the wall, it became slighter and the panels smaller.

The most favourite type of decoration for the panels themselves was the well-known pattern known as 'linen-fold,' which came into use towards the end of the 15th century. This pattern was employed for the decoration of furniture as well as panelling, and lent itself to an infinite number of variations. In its simplest form the panel had a central ridge and was cut at top and bottom into an ogee shape. In a 15th-century carved oak group in the Museum, probably of East Anglian workmanship, figures of St. Anne, the Virgin and Christ are shown seated on a bench decorated with panels of this type (No. 334). The more elaborate panels have many folds, are bordered sometimes with designs borrowed from fabrics, and the edges decorated with cusps and other ornament. Another type of panelling which, during the first half of the 16th century, shared general popularity with the linen-fold was the 'curved rib' type, formed of two ogees set back to back, the ribs or straps generally concave, and sometimes having a vine or Gothic cresting about them. As these ribs have a certain resemblance to the letter I, and are frequently associated with the vine, it has been conjectured that the initial letter of the word *Ihesus* is intended. Another suggestion has been made that the origin of the pattern is to be sought from leatherwork, for the straps are bordered by thongs which are twisted together where they meet, while the

ribs themselves often terminate spirals resembling twisted leather. A more probable explanation of the curved rib may perhaps be found in the outline of the needlework pattern which sometimes occurs along the ogee-shaped lines of the simplest form of linen pattern with a single central fold.

With the introduction of Renaissance ornament a third type of carved panel appeared. This 'Romaine work,' or 'anticke work' as Leland calls it, consists of profile heads enclosed in medallions, as well as other details borrowed from Italian decoration. Examples of all three types—the linen-fold, the curved rib, and the medallion head—occur, often side by side, upon panelling and upon furniture generally until the middle of the 16th century. Occasionally, as in the Barnardiston panel (No. 278), and in the Waltham Abbey room (No. 235), we find a curious intermingling of Gothic and Renaissance motifs, but in the richly carved panelling, dated 1547, from Beckingham Hall (No. 283), the ornament is purely Renaissance, all traces of Gothic having disappeared.

FURNITURE

DOMESTIC dwellings in feudal days were very scantily furnished. Tables and forms, a chair for the master of the house, an almery or cupboard and perhaps a chest or two comprised the furniture of the hall, the chief living room of the house. The furnishing of the other rooms was equally meagre and consisted of nothing but a bed, a form or a chest at its foot to hold clothes, a stool and occasionally a press.

The chest or coffer was the principal article of domestic furniture of the early Middle Ages and was made to serve all kinds of purposes, as a receptacle for storing garments or valuables, a table, chair, bench or even a bedstead. The chest is practically the only form of mediæval furniture of earlier date than the 15th century that has come down to us. The oldest existing examples of coffer are the so-called 'dug-outs,' or 'trunks,' hollowed out of a tree trunk and often clamped with iron. They are found of dates so late as the 14th century in certain churches.

The earliest framed chests that exist to-day date from the 13th century. A number have survived in our cathedrals and churches, and three are shown in the Museum (Nos. 302 to 304). The characteristic of these 13th-century chests is the method of attaching the lid—known as the ‘pin-hinge’ style. By this method the bars fixed beneath the lid at either end are slot-tenoned and pinned to the back posts or stiles, the tops of the latter being rounded so that the lid rails may slide easily over them. After the 13th century the pin-hinge gives place to the strap-hinge.

With the 14th century appear chests of which some are decorated with figures and others with tracery. The Museum has two 14th-century chest fronts (Nos. 306 and 307)—one carved with the legend of St. George and the Dragon, the other with the Annunciation and other subjects. A chest with the same subject as the first, but exactly reversed, is preserved in York Minster. Another class of 14th-century chests which has an arcaded front carved with tracery, foliage and chimeras is found in English churches. The actual place of manufacture of these chests, as well as those with figure subjects, cannot with certainty be determined. The presence in the Museum of two important chests (Nos. 308 and 309) with similar arcaded fronts, which are said to have come from the neighbourhood of the Rhine, would seem to lend support to the theory of a Flemish origin which is put forward in connection with some of these 14th-century examples; yet it is well to remember that the English craftsmen in wood, as in cases of other trades, were then working on much the same lines as those in favour in the Netherlands and Rhine provinces.

Towards the end of the 14th century the practice began of forming the fronts of chests of a framework enclosing a number of panels carved at first with tracery and later on with the linen pattern. Fifteenth-century chests are rare in England, and it is not until the beginning of the following century, towards the termination of the Gothic period, that English chests begin to become more numerous. These chests are usually constructed on every side of single planks of oak. One of the most interesting of English Gothic chests in existence is the late 15th-century

example in the Museum inscribed with the name of the owner, N. FARES, and decorated richly on the front, back and on one end with ornament of the period (No. 311).

The cupboard, as its name implies, was originally a 'borde' or table on which to set drinking cups. 'Cup-bordes' later on were constructed with shelves arranged like steps—the number of the stages or shelves being regulated by the rank of the owner—and surmounted by a canopy of wood or material. Finally they were closed by doors and assumed the dignity of credences or buffets; but whether intended for ecclesiastical or domestic use they all frequently went by the general title of almeries, ambries, or aumbreys, the corresponding French word for which is 'armoire.' The majority of English Gothic cupboards which have survived were used as food cupboards, their fronts being pierced with openings for the ventilation of the contents, which would be delivered (*livrée*) out of them. These so-called 'livery' or 'dole' cupboards are sometimes spoken of as hutches, but the hutch (from the French *huche*) mentioned in early inventories appears to have been in the nature of a shallow chest raised on legs and opening in the front with a door or doors. Of Gothic livery cupboards the finest is one in the Museum known as Prince Arthur's Cupboard (No. 321). Traces of the vermilion paint, which evidently once enriched the whole of its exterior, are still visible on the surface of this cupboard. The presence of this colour serves to strengthen the impression formed by the study of illuminated manuscripts that in the Middle Ages not only was ecclesiastical stonework and sculpture as well as interior woodwork almost invariably painted, but that domestic furniture, too, was frequently painted and in very brilliant colours.

During the later mediæval times and up to the middle of the 16th century the principal table or 'high borde' set on the dais was sometimes merely a narrow board on trestles. In the middle of it with his back to the wall sat the master of the house; on either side were the guests and members of the family. The household were ranged at lower tables also placed against the walls. Another table set against the screen was employed as a serving table or low buffet (see No. 325). This arrangement of the furniture of

the great hall is maintained in college dining halls at the present day. When not in use the top of the trestle table could be dismounted and laid against the wall and the trestles cleared away. The tables in the body of the hall were often moveable 'trestle bordes'; but the master's table upon the dais was generally more or less a fixture, its trestles being held together by a central brace which passed through them and was tightened at the ends with wooden pins or wedges. The solid or fixed table, known as the 'dormant' table, was framed, and built upon carved or moulded legs. From the early part of the 16th century onwards it was occasionally provided with a draw top, that is to say, with leaves at either end fitted in under the top which could be drawn out so as to extend the length of the table when required (No. 326).

Chairs did not actually come into general use until the 17th century. A single chair, placed in the hall, and in a few cases in the chamber as well, for the master's use, was almost the invariable rule until the middle of the 16th century; and the tradition of 'the chair' is still upheld in cases where the occupant who directs a meeting is referred to as the 'chairman.' The rest of the company had to be content with benches fixed against the walls or with moveable forms. Distinguished guests might be provided with stools. It is narrated that when James IV of Scotland gave a feast to meet his affianced bride, Margaret Tudor, daughter of Henry VII, 'The Kynge satt in the Chayre and the Quene abouffe hym on hys ryght haund. For because the Stole of the Quene was not for hyr ease, he gaffe hyr the sayde Chayre,' an act which is specially recorded as one of exceptional courtesy on the part of the Scottish king to the English princess.¹

Throughout the Middle Ages a very usual form of seat among all classes of society appears to have been the chest. The structure of the few Gothic chairs employed for domestic use that have survived—none of which is earlier in date than the close of the Middle Ages—suggests that they were evolved from the chest by the addition of panelled backs and arms. These early chairs, which retain the box-like structure marking their derivation

¹ Warrack, J., 'Domestic Life in Scotland, 1488-1688,' p. 107.

from the chest, are known as box chairs. They are usually carved with linen-fold, and sometimes, in addition, with medallioned heads and arabesques in the Italian manner. The Museum is fortunate to possess an important example of an arm-chair of this kind dating from the second quarter of the 16th century, the panels or wainscot of the front and back decorated with linen-fold pattern and with Renaissance carving (No. 328). Another chair of the same date, but of a lighter form, belongs to a type known as a *cacqueteuse*, or 'conversation' chair (No. 327).

Gothic forms and stools are usually constructed with solid buttressed ends. The Museum has three such forms, one of which, with arcaded front, dates from the first years of the 15th century (No. 329); and two joined stools dating from the late Gothic period which are actually short forms, and are constructed in a similar manner (Nos. 332 and 333).

The Gothic settle was often fixed against the wall, the back, in early Tudor times, being composed of linen-fold panels surmounted by finials and cresting. The Museum possesses the back of a settle of this kind (No. 335), and a similar run of panelling (No. 284), also from a West Country farm-house which may have served the same purpose. The movable bench or settle is admirably exemplified by the little sculptured model shown on Plate 55.

The bedstead may be placed next in order to the seat as the other principal article of furniture which served as a resting-place for the body. In the Middle Ages rooms do not appear to have been specially set apart for sleeping. Miniature paintings in manuscripts, and primitive pictures constantly show a bed in a living apartment with the curtains looped up at the corners indicating that it was used as a couch or seat in the day-time. The bed itself was mainly a matter of upholstery, and it was not until the commencement of the 16th century that the general substitution of wood for fabric in the principal parts took place.

The first parts to be carved were the posts, next the head was filled up with panelling, and finally, at the very end of the Gothic period, the carved canopy or tester came into fashion. No complete example of an early Tudor bedstead with tester is known;

but there has been brought together at the Museum an interesting series of posts carved with late Gothic and early Renaissance design, a bed-head with posts and linen-fold panels, and a portion of a tester (Nos. 342 to 349), which illustrate the various types of ornament applied to the woodwork of English bedsteads during the first half of the 16th century. The Museum does not possess a Gothic cradle; indeed only one example can be cited, the well-known cradle illustrated in Shaw's 'Ancient Furniture,' which is said to have been made for King Henry V when an infant. It once belonged, as did the portion of the bed-tester just named, to the Braikenridge collection, from which it was purchased in 1908 by King Edward VII for the Royal Collection.

H. CLIFFORD SMITH.

CATALOGUE

NOTE.—All the objects, unless otherwise stated, are of oak.

For classification, see p. 3.

I. ECCLESIASTICAL

DETAILS OF ROOFS

1-3. BOSSES, three, from a roof, rectangular, the sides have trefoiled openings for roof beams or ribs.

1. The surface is covered with interlacing leafy foliage. 2. From each corner springs a branch of leafy foliage with berries. 3. In the centre is a rosette with cruciform opening, surrounded by a circular band carved with nail-heads; in each corner is a leaf.

From Berrynarbor Church, Devon. 13th century.

5 $\frac{7}{8}$ in. by 11 in. by 10 $\frac{7}{8}$ in.

126 to 128-1908.

The church of Berrynarbor, between Lynton and Ilfracombe, was 'restored' in 1887.

4-9. BOSSES, six, from a roof, carved in high relief with conventional foliage; one (No. 123) has, in addition, the head of an ecclesiastic wearing a mitre, another (No. 119) a figure of a crouching lion; another (No. 124) a fragment, the head of a woman wearing a wimple.

From a church in or in the neighbourhood of Exeter. 14th century.

H. 1 ft. 7 $\frac{1}{2}$ in., D. 1 ft. 7 $\frac{1}{2}$ in.

Given by H.M. Office of Works.

119 to 124-1865.

From the same source as Nos. 92-94.

10-12. BOSSES, three, carved in openwork with conventional foliage. 14th century.

W. 16, H. 6 $\frac{3}{4}$ in., W. 11 in. W. 17, H. 6 $\frac{1}{2}$ in., W. 9 $\frac{1}{4}$ in.

W. 18, H. 5 in., W. 8 in.

Given by the Architectural Association.

W. 16 to W. 18-1916.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, p. 25, Nos. 500-502.

13. BOSS, or section of a moulded beam, from a roof, carved with two masks chin to chin, one grotesque, the other bearded and wearing a cap, the former surrounded by conventional foliage.

Said to have come from Exeter. 14th century.

H. 10 in., W. 11 in., D. 7 in.

W. 172-1923.

14, 15. BOSSES, two, from a roof, one carved with a winged ox (symbol of St. Luke) holding a label in its mouth; the other with a winged lion (for St. Mark) with a similar label.

Early 15th century.

Each: dia. 1 ft.

Given by A. W. Leatham, Esq.

W. 34 and W. 35-1924.

Purchased by the donor in Salisbury.

16. BOSS, from a roof, carved with conventional foliage.

Early 15th century.

10 in. by 12 in.

Given by A. W. Leatham, Esq.

W. 36-1924.

Purchased by the donor in Salisbury.

17-21. BOSSES, five, from a roof, rectangular, carved in relief with conventional flowers and foliage, and having remains of gold and colour; one is carved in addition with a shield of arms consisting of three chevrons.

15th century.

H. about 1 ft. 5 in.

Given by H.M. Office of Works.

8213, 8215 to 8217 and 8220-1863.

22-32. BOSSES, eleven, from a roof, circular, some having remains of gold and colour. One, No. 51, is carved with the head of a lion gnawing a bone; another, No. 51B, is incised with spiral lines, the remainder are carved in openwork with conventional foliage.

From St. Alban's Cathedral, Herts. 15th century.

Nos. 51 to 51B, D. 2 ft.

PLATE I.

Nos. 51C to 51L, D. about 1 ft. 2 in.

W. 51 to W. 51L-1914.

Removed during the 'restoration' of the Abbey about 1890.

33-36. BOSSES, four, from a roof, rectangular.

1. In the form of a rose, with leaves at the angles. 2. A bunch of four openwork irregular serrated leaves springing from the centre, with similar leaves at the angles. 3. Overlapping serrated leaves springing from the centre. 4. Four openwork serrated leaves with pear-shaped bosses in the centre.

From Llanbadarn Fawr Church, near Aberystwyth, Cardiganshire. Late 15th century.

8 $\frac{3}{4}$ in. by 9 in.

Given by W. Crewdson, Esq.

118 to 121-1908.

37. BOSS, carved in openwork with conventional foliage.

15th century.

H. 7 in., W. 1 ft. 1½ in.

Given by the Architectural Association.

W. 11-1917.

Formerly in the Royal Architectural Museum, Westminster.

38. BOSS, square, carved with conventional foliage, the centre a shield-of-arms—*three bends, the central bend between two engrailed cotices.*

15th century.

9 in. square.

W. 25-1921.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, 1877, p. 53, No. 53.

39, 40. BOSSES, two, from a roof. 1. Carved in the centre with a conventional flower resembling a lily; below it on either side extends a branch, on the top of which is perched a bird with a label in its beak. 2. Carved below with a rosette and above with interlacing scrolls terminating in trefoils.

Scottish; 15th century.

(1) H. 1 ft. 3 in., W. 1 ft. 3½ in.

(2) H. 11 in., W. 1 ft. 2 in.

W. 107 and W. 108-1926.

41. BOSS, from a roof, carved with conventional Gothic foliage.

From a Devonshire church. Late 15th century.

H. 9½ in., W. 8 in.

Given by A. L. Radford, Esq., F.S.A.

W. 196-1923.

42. BOSS, from a roof, carved with conventional Gothic foliage in two panels.

From a Devonshire church. Late 15th century.

H. 8½ in., W. 8¼ in.

Given by A. L. Radford, Esq., F.S.A.

W. 197-1923.

43. BOSS, from a roof, carved with the face of a devil.

From a Devonshire church. Late 15th century.

H. 8½ in., W. 8 in.

Given by A. L. Radford, Esq., F.S.A.

W. 198-1923.

'A ceiling-boss with the face of a devil. These bosses are generally placed in the centre rib of the barrel vault roof of the church adjoining the chancel, the legend being that the devil cannot enter the chancel, although he can the church.' (Note by donor.)

44. BOSS, composed of foliage springing from a leafy quatrefoil in the centre.

From a Suffolk church. 15th century.

1 ft. by 1 ft. 2 in.

Given by A. H. Fass, Esq.

W. 60-1913.

45-47. CORBELS, three, from the base of wall posts of a roof, each in the form of a half-figure of an angel with curly hair, suggesting cresting, holding a musical instrument, and supporting a battlemented projection.

1. The angel holds a harp, and wears a cape with ring-shaped collar, the lower garment and the sleeves carved with feather-like ornament. 2. The angel holds a lute, and wears an alb with appressed amice. 3. The angel holds a lute or gittern, and wears a cape covering the shoulders above a surplice.

From a Suffolk church. Third quarter of 15th century.

PLATE 2.

H. of each 2 ft., W. $8\frac{1}{2}$ in., D. 9 in.

W. 21 to W. 23-1911.

Said to have come from St. Mary's Church, Bury St. Edmunds.

48. CORBEL, in the form of a half figure of an angel holding a crown, and supporting a moulded projection.

From a Suffolk church. 15th century.

PLATE 2.

H. 1 ft. 9 in., W. $8\frac{7}{8}$ in., D. $4\frac{3}{8}$ in.

W. 24-1911.

This figure does not belong to the same series as the last three, and is of inferior workmanship.

49. CORBEL in the form of an angel. The figure, half-length, in alb and appressed amice emerges from conventional clouds, the hair feathery, the hands raised in adoration.

Said to have come from Louth Church, Lincolnshire. Second half of 15th century.

H. 2 ft. 1 in., W. 1 ft., D. 7 in.

A. 1-1910.

Louth Church dates almost entirely from the 15th century. The church was 'restored' in 1869.

50. CORBEL. In front is the head of a bearded king, from whose ears spring Gothic leafage covering the sides of the corbel; above and below are the moulded terminations of an arch.

From the roof of the chapel of Farleigh Castle, Somerset. 15th century.

H. $14\frac{1}{2}$ in., W. $8\frac{1}{4}$ in., D. 12 in.

1152-1904.

This carving was purchased in 1904 at Farleigh Hungerford, where it had been preserved for many years. The chapel was rebuilt by Walter, Lord Hungerford, in the reign of Henry VI; it was repaired in 1779 and again in 1806.

51. CORBEL. The design is in the form of a mask with foliage springing from the corners of the mouth.

West Country. 14th century.

11½ in. by 11 in.

Given by T. Charbonnier, Esq.

246-1908.

52. CORBEL, with flat three-sided top, supported by a crouching figure of an angel holding a shield.

15th century.

H. 10 in., W. 1 ft. 1½ in., D. 10½ in.

W. 26-1921.

Formerly in the Royal Architectural Museum, Westminster.

53. CORBEL or BRACKET-LIKE CARVING, painted in colours, representing the Assumption; the Virgin in an auriolate or vesica-shaped border borne up by angels, and beneath a kneeling monk.

Said to have come from Malmesbury Abbey, Wilts. 15th century. PLATE 9.

H. 7¾ in., W. 12½ in.

377-1890.

Formerly in the Maskell Collection. Figured in Maskell, A., 'Wood Sculpture,' pl. 53, Fig. 9.

54. PILASTER, possibly a wall-bracket from the roof of a church, in the form of a standing figure of a bearded man, probably a saint, holding a book in one hand (the other hand is missing); above the head is a moulded capital.

About 1480.

H. 3 ft. 2 in., W. 8 in.

Given by Frank Surgey, Esq., through the National Art-Collections Fund.

W. 7-1928.

This carving may be compared with contemporary English carvings in alabaster.

55. PAIR OF SPANDRELS, from a roof, carved in openwork with a series of circles decreasing in size and containing respectively four quatrefoils, a floral device, a single quatrefoil and a trefoil.

Early 15th century.

(W. 57) H. 1 ft. 10 in., W. 4 ft. 3 in.

(W. 57A) H. 1 ft. 9 in., W. 4 ft. 1 in.

W. 57, 57A-1925.

Said to have come from Wymondhams Church, Norfolk.

56. WOODEN SPRAY, originally attached to a boss or to the intersection of roof ribs, with one central and two side branches carved with conventional foliage.

From a church in Aberdeen. Late 15th, or early 16th century.

H. 2 ft. 0½ in., W. 10½ in.

Given by F. C. Eeles, Esq., in memory of the late Professor Cooper, Professor of Church History in Glasgow University, founder in 1886 of the Aberdeen Ecclesiological Society (afterwards the Scottish Ecclesiological Society).

W. 23-1923.

Probably from the choir of St. Nicholas, Aberdeen; or possibly King's College, Aberdeen, or the nave of Aberdeen Cathedral.

Purchased by the donor in Aberdeen in 1913.

See Macpherson (Norman). 'Notes on the Chapel . . . of King's College, Aberdeen,' pp. 11, 57, 60, 61, 63.

57. PORTION of a ROOF BRACE, of bracket shape, carved on both sides with a rose and leaves; the edge is moulded, above are two large tenons.

From Deddington Church, Oxfordshire. About 1500.

H. 3 ft. 11 in., W. 1 ft., D. 6½ in.

W. 145-1921.

58. PORTION of ROOF BEAM, the two outer edges roughly carved with a leafy pattern.

From Leigh Church, Wilts. About 1500.

H. 4 ft. 2 in., W. 11½ in., D. 5½ in.

Given by Rev. M. J. Milling.

W. 13-1918.

DOORS

59, 60. TWO DOORS, each being half of a pair of folding doors, from arched doorways. Each door, which is of slightly different design, is divided by ribs into four panels; on the lower part is a band of cusped arches (missing on one door); the upper part where the ribs intersect is filled with varieties of geometrical tracery. Each door has two iron strap hinges with ring sockets.

From St. Mary's Church, Beverley, Yorkshire. 1. c. 1425 to 1450.
2. c. 1460 to 1470.

(W. 5) H. about 10 ft., W. 3 ft. 5 in.

(W. 5A) H. 10 ft. 4 in., W. 3 ft. 5 in.

PLATE 3.

W. 5 and W. 5A-1921.

Acquired in 1921 from the Royal Architectural Museum, Westminster.

1. The left-hand door (W. 5) belonged, possibly, to the entrance doorway of the south porch, the building of which dates from the second quarter of the 15th century.

2. The right-hand door (W. 5A) is probably from the doorway at the south end of the south

transept, which was built about 1460; the other (the western) leaf of this door is still *in situ* and is the only mediæval door that remains in the church.

These doors were probably taken out and disposed of at the time of the restoration under the Pugins between 1844 and 1859; or perhaps under Scott's restoration, between 1864 and 1867. (See John Bilson, in *Yorkshire Archaeological Journal*, Vol. XXV, p. 401; and Vol. XXVIII, p. 340.)

Both doors show refined and stately Yorkshire detail. They have typical Yorkshire tracery, found at Rotherham, Ecclesfield, and many other places in screens, stalls, and bench-ends. Perfection of Yorkshire 15th-century design.

61-63. PANELS, three, possibly from the porch of a church, each pierced with two cusped openings and a quatrefoil above.

East Anglia. 14th century.

H. 1 ft. 5 in., W. 10 in.

W. 152 to W. 152B-1921.

Given by A. H. Fass, Esq.

REREDOSES

64-67. PANELS, four, probably from a reredos, painted with four groups from a series representing the Nine Choirs of Angels, *viz.*, Principalities, Powers, Archangels and Thrones—now framed as a pair of doors.

Principalities. Five winged figures in standing position, with four seated figures below. The angelic figures have large crown-like head-dresses and wear robes trimmed with fur, two of them adorned with conventional devices in gold. The figures in the foreground represent a bishop and a pope on the left, a king and queen on the right. The bishop wears cope and mitre, the pope a triple-crowned tiara. On a scroll above the central figure is a label with the words: **Salve radix iese**; on a scroll below are the words: **Principatus presunt bonis hōibus**.

Powers. Five figures winged, in armour and surcoats, trampling on and binding winged demons. One unsheaths a sword, the next two are pulling the rope, a fourth holds a scourge like a black broom, and the fifth is about to strike with a sword. Their armour is white; over it they wear dark-coloured surcoats. One holds a scroll. Beneath is the inscription: **Potestates presunt demonibus**.

Archangels. Five figures in albs, apparelled amices and dalmatics. The centre figure holds a cruciform church with a spire; he is in a red dalmatic. On the left is another figure in a red dalmatic, on the right one in a dalmatic with horizontal bands of gold embroidery; these two hold a scroll. Of the other two figures, that on the left is in green and that on the right holds the model of another cruciform church with a central spire. All the angels

have amice apparels; three have large apparels on their albs. Beneath the scene are the towers of a city. On a scroll below are the words: **Archangeli presunt civitatibus.**

Thrones. Three winged figures seated in robes decorated with stars, with white capes and hoods, and in the attitude of giving judgment, each raising a hand; at their feet are two smaller figures bearing an inscribed scroll; below, the words: **[C]roni emunt iudicare.**

About 1400. (The framework probably late 16th century.) PLATE 5.
H. 5 ft. 11¼ in., W. 3 ft. W. 34 to W. 34C-1912.
Each panel, H. 2 ft. 3 in., W. 1 ft. 5 in.

Stated to have come from a Northamptonshire church.

Exhibited at Exhibition of British Primitives, Royal Academy, Burlington House, 1923, No. 39.

68. PANEL, probably from a reredos, painted with the Annunciation. The Virgin, nimbed and wearing a blue mantel over a red robe decorated with conventional flowers, stands beneath a canopy with gold brocade back. On a desk on the left is a scroll inscribed: **Ecce ancilla do[mini]**; on the right is a kneeling figure of the donor, a Grey Friar, named Michael, a scroll issuing from his mouth inscribed: **Miseratrix a[n]i[m]e mycbyll ab hoste protege.** Above is a pot of lilies with a figure of Christ crucified among the stems; above, again, is a figure of the First Person of the Trinity in a rayed border; near the head of the Virgin is the Dove; on the top of the panel is an estuary or sea-shore with ships. The floor is tiled. The face and hands of the Virgin and the figures of the Persons of the Trinity have been defaced.

East Anglia, probably Suffolk. 15th century.

H. 3 ft. 7½ in., W. 1 ft. 6 in.

PLATE 13.

Given by A. H. Fass, Esq.

W. 50-1921.

Purchased by the donor at Bury St. Edmunds. For full description see 'An English Fifteenth-Century Panel,' by H. Clifford Smith, in 'Antiquaries Journal,' Vol. I, p. 300, 1921.

Exhibited at the Exhibition of British Primitives, Royal Academy, Burlington House, 1923, No. 53.

For a full treatment of the subject of Annunciation Scenes in which a crucifix grows out of the lily in the pot, see paper by Dr. W. L. Hildburgh entitled 'An alabaster table of the Annunciation with the Crucifix: a study of English Iconography,' in 'Archæologia,' Vol. LXXIV, 1925.

PORTIONS OF ALTAR SCREEN

69-71. POSTS or UPRIGHTS, three, each carved on two sides, and having traces of colour and gilding.

1. Surmounted by a carved capital, the upper part of the shaft represents a tree trunk with notches, the middle part is decorated with an imbricated

pattern of oak leaves with a lion's mask above, the rectangular lower part is fluted in resemblance to Gothic tracery, has a moulding above and below and terminates in a plain base. H. 12 ft. 7½ in., W. 5 in., D. 4¾ in.

2. The upper part has an imbricated pattern, below this is a moulding surmounted by a cherub's head; the middle part has bands alternately of beaded and imbricated pattern arranged spirally; the rectangular lower part has panels of guilloche and money pattern in roped borders, a moulding with a canopy above, and a moulded base. H. 11 ft. 3 in., W. 5 in., D. 4¾ in.

3. Similar to No. 2, except that the lower part is carved on both sides with lozenges enclosing leaves. H. 9 ft. 11 in., W. 5 in., D. 4½ in.

From the altar screen of Chichester Cathedral, Sussex.

PLATE 4.

About 1530.

W. 22 to W. 22B-1922.

The altar screen was erected by Robert Sherburne, bishop of Chichester, 1508-1536, whose tomb is in the Cathedral. It was taken down about 1859 and portions were stored in the Cathedral. It was reconstructed in 1905; but such fragments of the old screen as were incorporated into it must apparently have been scraped and polished, for they now show no traces of the original gold and colour which is visible on the three posts in the Museum.

These posts offer an interesting comparison with the newel post of the early 16th century staircase in the Museum, from Morlaix, Brittany (No. A.8-1909).

MISERICORDS

72. MISERICORD; the projecting support is shaped and moulded, and has below it the figure of a crouching man, his feet curled up beneath him, his elbows raised to the level of his head. The moulding round the edge is continued as volutes on each side, and terminates with a leaf carved in openwork relief.

Said to have come from Wells Cathedral. About 1330. (The seat partly restored.)

PLATE 9.

H. 11¼ in., W. 1 ft. 11¼ in., D. 6¾ in.

W. 48-1912.

This misericord agrees in style and design with the other misericords at Wells.—See 'Stalls and Misericords of Wells Cathedral,' by Canon Church, in 'Archæologia,' Vol. LV, p. 319.

73. MISERICORD; the projecting seat, which is six-sided with a slightly projecting point in front, is bordered with a sunk moulding carved at intervals with quatrefoil rosettes. The carving below consists of foliage in high relief. The moulded edge of the seat is continued as a stalk on either side and terminates in a carved leaf.

Said to have come from Lincoln Cathedral.

About 1370.

H. 11½ in., W. 2 ft. 2½ in., D. 6 in.

W. 104-1924.

For illustration of the misericords at Lincoln Cathedral, see Francis Bond. 'Misericords,' p. 78.

74. MISERICORD. The projecting support rests on the reclining nude figure of a bearded man leaning his head on his left hand.

15th century.

H. $9\frac{1}{2}$ in., W. $23\frac{3}{4}$ in.

W. 25—1911.

Said to have come from East Anglia.

75–84. TEN MISERICORDS; the seats, bordered with two rounded mouldings, are six-sided with a projecting point in front; below are carved various subjects, flanked on either side by devices.

From St. Nicholas Chapel, King's Lynn, Norfolk. 15th century.

W. 6 to W. 12 and W. 52 to W. 54—1921.

75. Gathering corn into sheaves; on either side pigmies with human heads.

H. $11\frac{1}{2}$ in., W. 1 ft. 10 in., D. 6 in.

PLATE 6.

Figured in Bond, 'Misericords,' p. 68.

W. 8—1921.

76. Carting the corn; on either side pigmies with human heads.

H. $11\frac{1}{2}$ in., W. 1 ft. $10\frac{1}{2}$ in., D. 6 in.

PLATE 6.

W. 53—1921.

77. Winnowing the corn; on either side pigmies with human heads.

H. $11\frac{1}{2}$ in., W. 1 ft. $10\frac{1}{2}$ in., D. 6 in.

PLATE 6.

Figured in Bond, p. 68.

W. 7—1921.

78. An ecclesiastic, apparently the donor, kneeling at prayer; he is vested in a long full surplice, hood and round cap; on the left a twisted ribbon in the shape of the letter 'B,' enclosing an eagle displayed; on the right a 'Y,' with a pod, probably the donor's device.

H. 10 in., W. 1 ft. 10 in., D. 5 in.

PLATE 7.

W. 9—1921.

79. A master-carver seated at his bench, with his dog at his feet, designing with the aid of dividers and square, while two apprentices are busily carving on the left, and another brings a jug. In the background is a completed tracery-head, also two lengths of cresting, fret-cut but not carved, also a plank. On the left of the group is a twisted ribbon forming the letter 'W' enclosing a saw; on the right the letter 'V' and a gouge.

H. 10 in., W. 1 ft. 10 in., D. 6 in.

PLATE 7.

W. 54—1921.

Figured in Bond, p. 96; and Cescinsky & Gribble, 'Early English Woodwork,' Vol. II, p. 164.

80. An eagle displayed; on either side animals with birds' heads.
H. $11\frac{1}{2}$ in., W. 1 ft. 10 in., D. 6 in. W. 52-1921.

81. A lion crouching; on either side a rose. On the back are cut the words:
'W. H. Hubbard, March 19, 1775,' and the letters 'E P, 1769.'
H. 10 in., W. 1 ft. $10\frac{1}{2}$ in., D. $5\frac{1}{2}$ in. W. 12-1921.

82. A falcon grasping a rabbit; on either side a pomegranate.
H. 10 in., W. 1 ft. $10\frac{1}{2}$ in., D. 5 in. W. 10-1921.

83. A stag pursued by hounds; on the left a hunting horn, on the right a
crossbow, each in ribbon letters.
H. 10 in., W. 1 ft. $9\frac{1}{2}$ in., D. 5 in. PLATE 8.
W. 11-1921.

84. A leopard gorged and chained; on the left a merchant's mark, and on
the right a barrel and a hook, each in ribbon letters.
H. $10\frac{1}{2}$ in., W. 1 ft. $10\frac{1}{2}$ in., D. 6 in. PLATE 8.
W. 6-1921.

The church, or rather chapel, of St. Nicholas, Lynn, was completed about 1419; and these and many other carvings from it, dating from the 15th century, were sold by the churchwardens in 1852 and bought by the Royal Architectural Museum, Westminster, from which they were purchased in 1921 by the Museum.

Nos. 65 to 71 are figured in Taylor, W., 'The Antiquities of King's Lynn,' 1844, p. 72. See also, Beloe, E. M., 'Our Borough; Our Churches (King's Lynn, Norfolk),' 1899; and 'The Chapel of St. Nicholas, Lynn,' in 'The Fenn and Marshland Churches,' 2nd series (n.d.). See Bond, Francis, 'Woodcarvings in English Churches, I, Misericords,' p. IX, etc. 'Catalogue of the Royal Architectural Museum,' 1877, p. 53, No. 812.

PARTS OF STALL CANOPIES

85. TRACERY, from the canopy of a choir stall, the curved sides decorated with floral crockets, the interior having geometrical tracery with foliated cusps.

Probably from the destroyed church of St. Katharine-by-the-Tower, London. About 1380. PLATE 15.

H. 3 ft. $6\frac{1}{2}$ in., W. 2 ft. 2 in. W. 21-1921.
Formerly in the Royal Architectural Museum, Westminster. Catalogue, 1877, p. 53, No. 841.

86. PINNACLE, probably from the canopy of a choir stall, carved with crockets, and fixed to a buttress carved with tracery and surmounted by two half finials carved with leaf work.

15th century.

H. 3 ft. 2 in., W. 4½ in.

152-1897.

From the Cottingham Collection.

LECTERN

87. LECTERN, in the form of an eagle, of carved chestnut, the outspread wings terminating in a ledge for a book; the legs and feet are of wrought iron, and stand on a circular flattened ball of white wood, which rests in turn on a fluted column of oak, fixed into an X-shaped base, and supported by four carved oak brackets.

Said to have come from a church in Dorset. The eagle about 1480; the stand about 1630.

H. 5 ft. 8 in., W. 1 ft. 11 in., D. 2 ft. 1 in.

PLATE 24.

Given by Messrs. J. Wippell and Co. Ltd.

W. 2-1922.

SCREENS AND SCREEN PANELS

88. PORTION of a ROOD SCREEN, with traces of colour. Composed of a central pointed arch with openwork tracery in the spandrels, and the half of a similar arch on each side. The front of the loft above is an arcade with six arches, below which is a border of pierced rosettes.

From Tilbrook Church, Bedfordshire. Late 14th century.

PLATE 10.

H. 11 ft. 1½ in., L. 10 ft. 9 in.

W. 82-1910.

This screen formed the eastern portion of the rood screen in Tilbrook Church. The remaining, western, part, which is still in position in the church, is illustrated in the 'Victoria County History for Bedfordshire,' Vol. III, p. 172; and also in J. K. Colling's 'Gothic Ornaments,' Vol. II, plates 65, 66 and 69. On plate 66 is a plan of the rood loft showing the position of the portion now in the Museum. See also Bond, F., 'Screens and Galleries,' p. iii. Probably a screen in front of a narrow chancel arch with altars on each side. Very curious and unusual work, c. 1380-1400, and therefore one of the earliest rood lofts of wood. Compare the much larger example at Dunstable—rather later in date. It is suggested that this was originally the front of the original screen, utilized as the back parapet when the later screen was erected. A somewhat similar front portion with an openwork parapet above the lower part exists at Milton Ernest, Beds. (though now misplaced in the north aisle), and is illustrated in 'Victoria County History for Bedfordshire,' Vol. III, p. 148.

89. UPPER PART of an ARCADING, probably from a parclose screen; composed of two arches carved with foliage and having a grotesque mask in the apex of each. Between, in the spandrels, are two roundels, each containing a seated figure in relief holding a scroll. One, which faces, and is apparently disputing or discussing with the other, probably represents a prophet, and the other an apostle; the prophet being represented wearing shoes and the apostle without them.

14th century.

H. 1 ft. 2½ in., W. 5 ft. 1 in.

Given by Murray Adams-Acton, Esq., through the National Art-Collections Fund.

W. 3-1928.

Similar figures, arranged in this manner in pairs and typifying the Old and New Dispensations, occur at Lincoln Cathedral. This arrangement of types and ante-types in pairs is very characteristic of mediæval iconography, being found in stained glass, sculpture, and woodwork.

90, 91. PANELS (two) from a screen, each with three sunk quatrefoil panels with moulded borders, having a boss in the centre of each carved in openwork relief. The carvings on one panel represent: (1) a figure amidst foliage, (2) a figure with club on the back of a horned beast, (3) an animal amidst foliage. On the other: (1) two eagles fighting, (2) a crouching dragon, (3) an eagle displayed pecking its wing.

Said to have come from Lincoln Cathedral.

Second half of 14th century.

H. (of each), 9 in., W. 2 ft. 3½ in.

W. 102, W. 103-1924.

92. PORTION of a SCREEN, consisting of a pair of doors, together forming an arch; the lower part of each door is enclosed by panels decorated with applied tracery, the upper part has two open lights separated by a shaft into compartments headed by cusped and moulded tracery. Fitted with iron hinges and latch. The surface of the wood covered with brown paint. Very typical of the screenwork of the district round Exeter.

From a Devonshire church. Late 15th century.

PLATE I I.

H. 6 ft. 4 in., W. 3 ft. 2 in., D. 4½ in.

118-1865.

See No. 94.

93. PORTION of a SCREEN, consisting of a pair of doors with square tops; the lower part of each door is enclosed by two carved panels, the upper part has three lights separated by shafts into compartments headed by cusped and moulded tracery. The doors have been altered and the framework has been partly renewed.

From a Devonshire church. Late 15th or early 16th century

PLATE I I.

H. 6 ft. 11 in., W. each door, 1 ft. 9½ in., D. 3 in.

118A-1865.

See No. 94.

94. FRAGMENTS of OPENWORK TRACERY, nineteen, from a screen.

From a Devonshire church. Late 15th or early 16th century.

Various sizes.

118B-1865.

These fragments are from the same source as Nos. 92 and 93. The coating of brown paint has been removed from some of them, and has revealed traces of the original colour. They are said to have come from a former palace of the bishops of Exeter; but the screenwork is typical of the parish churches of the district, and it is difficult to understand how it can have been used either in the chapel or any other part of the palace. These doors came from the main part of a rood screen which was fan-vaulted; the doors with square tops (No. 93), from a parclose screen.

95, 96. TWO PANELS, from a rood screen, each painted with two full-length, nimbed figures of saints, in gold and colours.

1. St. Leonard, tonsured, in a black robe, with crosier and manacles; St. Agnes (?St. Katharine), in ermine-lined red mantle over a green and blue under-robe, with sword and book.

2. St. Apollonia, in blue ermine-lined red mantle over a green robe, with pincers in her left hand holding a tooth. St. William of Norwich, in a red mantle over a brown robe, with bare feet, three nails in his head, three nails in the right hand, and a hammer in the left.

The backgrounds to each figure are alternately red and green, St. Leonard being on red, and are decorated with pomegranate and flower patterns in gold.

From the Chapel of St. Mary in the Church of St. John Maddermarket, Norwich.

Middle of 15th century.

Each panel, 3 ft. 4 in. by 2 ft. 5½ in., on oak.

PLATE 12.

23 and 24-1894.

Above SS. Leonard and William is the device, and above SS. Agnes and Apollonia, the initials of Ralf Segrym, merchant of Norwich, the donor of the panels. He was Sheriff in 1447, M.P. in 1449, and Mayor in 1451. St. William of Norwich, child martyr, was said to have been strangled and crucified in 1144 by Jews. His body was discovered some years afterwards in a wood, as the result of his appearance to a dying man. It was buried with great honour, and the grave became the scene of many miracles.

The paintings have been restored, and the tracery which surrounded the figures is missing.

Exhibited at the Exhibition of British Primitives, Royal Academy, Burlington House, 1923, No. 64.

97. FOUR PANELS, the lower part of a rood screen, painted in oils and gilt, within a framework carved with conventional Gothic leafage and set in cusped arches of ogee form. They represent the Adoration of the Magi, arranged as a continuous composition; from left to right: (1) The Virgin seated holding the Infant Christ. (2) The Magi kneeling and offering a cup with his crown before him on the ground. (3) Another of the Magi. (4) The Moorish King. Above the arches trefoils painted alternately red and green,

below four quatrefoils, similarly treated, each containing carved foliage gilt. West Country; about 1520.

H. 3 ft. 1 in., W. 3 ft. 9 $\frac{1}{4}$ in., D. 5 $\frac{3}{4}$ in.

Given by Viscount Lascelles, K.G.

PLATE 14.
W. 54-1928.

These panels are illustrated (by a colour plate) and described in an article by Dr. Tancred Borenius in 'Apollo' (March, 1928). It is pointed out that the painting closely resembles representations of the same subject on the rood screens at Plymtree and Buckland-in-the-Moor, Devon.

98. TWO PANELS, from a screen, painted in colours within a framework (partly restored), surmounted by cusped arches, painted and gilt. On the left standing, on a pedestal, is a nun with halo, holding a closed book in her left hand; the red ground sprinkled with rosettes, alternately gilt. On the right, on a similar pedestal, stands St. Helen, with crown and halo, wearing a scarlet cloak, and holding a closed book in her left hand and a small tau-shaped cross in her right; the dark green ground with rosettes, as before.

From Tatterford Church, Norfolk. Late 15th century.

H. 3 ft. 5 $\frac{3}{4}$ in., W. 23 $\frac{3}{4}$ in.

Given by J. H. Firzhenry, Esq.

PLATE 13.
271-1906.

99. PANELLING, from the lower part of a screen, painted in colours. It is divided by mouldings into eight panels surmounted by cusped arches, each subdivided above into two similar arches; the panels painted alternately red and green and stencilled with conventional floral patterns in white; one buttress painted with tracery remains, the others are missing; the openwork tracery along the bottom of the panelling is also missing.

From West Stow Church, Suffolk. First quarter of 15th century.

H. 3 ft. 6 $\frac{1}{2}$ in., W. 5 ft. 6 $\frac{1}{2}$ in.

Given by A. H. Fass, Esq.

W. 149-1921.

The panelling on arrival at the Museum was wholly covered with white paint, the removal of which revealed the original colours.

100. CRESTING, from a screen, carved in openwork with a band of upright trefoils (the top of each trefoil missing), between which are smaller trefoils (all except two missing). The carving has remains of the original colour and gilding.

From Oakley Church, Bedfordshire. 15th century.

H. 5 $\frac{1}{2}$ in., W. 7 ft. 9 in.

Given by W. A. Forsyth, Esq., F.R.I.B.A.

W. 180-1923.

101. FRAGMENT of CRESTING, from a screen, carved in openwork with a foliated trefoil and a portion of another, below which is a smaller trefoil and half of another, the lower part of the cresting is moulded.

From a Norfolk church. 15th century.

H. $8\frac{3}{4}$ in., W. $7\frac{1}{4}$ in.

Given by Martin Travers, Esq.

W. 108-1924.

Purchased by the donor in Norwich.

102. FRAGMENT of CRESTING, from a screen, carved in openwork with a foliated trefoil.

From a Norfolk Church. 15th century.

H. 4 in., W. 3 in.

Given by Martin Travers, Esq.

W. 109-1924.

Purchased by the donor in Norwich.

103. CRESTING, carved in openwork with a band of upright trefoils, the alternate trefoils, which are larger and more elaborate, united above by a circular rod.

From a church in North Oxfordshire. 15th century.

H. 8 in., W. 2 ft. 10 in.

Given by F. C. Eeles, Esq.

W. 420-1922.

104. FRIEZE or CORNICE, from a screen carved with quatrefoils and surmounted by a moulding.

From a Suffolk church. 15th century.

H. $10\frac{1}{2}$ in., W. 6 ft.

Given by A. H. Fass, Esq.

W. 148-1921.

105. FRIEZE or CORNICE, pierced and carved with a band of vine leaves.

Said to have come from Zeal Monachorum Church, Devon. Early 16th century.

H. 5 in., W. 3 ft. 1 in.

Given by William Bailey, Esq.

W. 412-1922.

106. CRESTING, from a screen, pierced and carved with six foliated trefoils.

From a Suffolk church. 15th century.

H. $4\frac{1}{4}$ in., W. 1 ft. $4\frac{1}{2}$ in.

Given by Frank Jennings, Esq.

W. 23-1924.

107. CRESTING, from a screen, pierced and carved with nine foliated trefoils and the base of another.

From a Suffolk church. 15th century.

H. $3\frac{1}{2}$ in., W. 1 ft. $5\frac{1}{2}$ in.

Given by Frank Jennings, Esq.

W. 24-1924.

108. CRESTING, from a screen, pierced and carved with eight foliated trefoils. With remains of original colour.

From a Suffolk church. 15th century.

H. $2\frac{3}{8}$ in., W. 1 ft. $1\frac{1}{4}$ in.

Given by Frank Jennings, Esq.

W. 25-1924.

109. CRESTING, from a screen, pierced and carved with seven foliated trefoils.

From a Suffolk church. 15th century.

H. $2\frac{1}{2}$ in., W. $11\frac{1}{2}$ in.

Given by Frank Jennings, Esq.

W. 26-1924.

110. Portion of RUNNING LEAF ORNAMENT; from the cornice of a screen. It retains its original colour and gilding.

From a Devonshire church. Early 16th century.

H. $5\frac{3}{4}$ in., W. $6\frac{1}{2}$ in., D. 2 in.

Given by A. L. Radford, Esq., F.S.A.

W. 192-1923.

111. ARCH MOULDING, a crocketed ogee arch from the tracery of a screen; carved with a twisted cable and two crockets in the form of flowers with stamens.

From a Suffolk church. 15th century.

L. 1 ft. 9 in., W. $2\frac{1}{2}$ in.

Given by Frank Jennings, Esq.

W. 14-1924.

112. ARCH MOULDING, a crocketed ogee arch from the tracery of a screen, gilt and carved with flowers.

From a Suffolk church. 15th century.

L. 1 ft. 7 in., W. $3\frac{1}{2}$ in.

Given by Frank Jennings, Esq.

W. 15-1924.

113. ARCH MOULDING, a crocketed ogee arch from the tracery of a screen.

From a Suffolk church. 15th century.

L. 1 ft. 5 in., W. 3 in.

Given by Frank Jennings, Esq.

W. 16-1924.

114. ARCH MOULDING, a crocketed ogee arch from the tracery of a screen, carved with a scroll of foliage terminating in seeded poppy heads.

From a Suffolk church. 15th century.

L. 1 ft. 6 in., W. 6 in.

Given by Frank Jennings, Esq.

W. 17-1924.

115. A FRAGMENT of an ARCH MOULDING, a crocketed ogee arch from the tracery of a screen, carved with a leaf pattern.

From a Suffolk church. 15th century.

L. 9½ in., W. 5 in.

Given by Frank Jennings, Esq.

W. 18-1924.

116. TRACERY ARCH, from a church screen, consisting of the upper part of one of the main arches, with its mouldings and perpendicular tracery (half the tracery missing). The woodwork retains considerable traces of its original colour and gilding.

Devonshire (probably from the Exe Valley); late 15th century.

H. 1 ft. 9 in., W. 2 ft.

Given by A. L. Radford, Esq., F.S.A.

W. 191-1923.

See also No. 117.

117. BOSS, from a church screen; of oak, carved and gilt.

Devonshire (probably from the Exe Valley); late 15th century.

H. 5½ in., W. 5 in.

Given by A. L. Radford, Esq.

W. 195-1923.

From the intersection of the vaulting of the same screen as No. 116.

118. UPRIGHT of a Screen, with remains of paint. In the middle is a slightly projecting column, with a groove above; on each side is a band of leaf ornament wound round a central rod. The back is similarly treated, except that a projecting moulding takes the place of the column.

From a Devon church. Early 16th century.

H. 5 ft. 3 in., W. 5½ in.

Given by T. Charbonnier, Esq.

198-1908.

119. PORTION of MOULDED BEAM, from a screen, with remains of the original red and blue colour.

From Leigh Church, Wilts. 15th century.

H. 4 ft. 11 in., W. 5 in., D. $4\frac{1}{2}$ in.

Given by Rev. M. J. Milling.

W. 12-1918.

120. PORTION of a TURNED CAPITAL, probably from a screen. 13th century.

H. $4\frac{3}{4}$ in., W. $5\frac{1}{2}$ in., D. 4 in.

Given by the Architectural Association.

W. 20-1916.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, p. 54, No. 904.

121. CAPITAL of a PILASTER, probably from the vaulting shaft of a screen, semi-octagonal, with scrolled moulding of perpendicular style.

15th or early 16th century.

H. 3 in., W. 4 in.

Given by the Architectural Association.

W. 17-1917.

Formerly in the Royal Architectural Museum, Westminster.

122. FIGURE of an angel, probably from a screen, half-length, with curly hair, and feathers on body and arms, short cape on shoulders; the arms are raised.

East Anglian. 15th century.

H. $8\frac{3}{4}$ in., W. $9\frac{1}{2}$ in.

Given by the Architectural Association.

W. 19-1916.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, p. 54, No. 858.

123. TRACERY HEAD, from a screen, carved on both sides in open-work with one cusped arch and a portion of another.

From a church in North Oxfordshire. Late 14th century.

H. $7\frac{1}{2}$ in., W. 1 ft. $6\frac{1}{2}$ in., D. $1\frac{3}{4}$ in.

Given by F. C. Eeles, Esq.

W. 419-1922.

Purchased by the donor at Banbury.

124. TRACERY, from the opening of a screen, consisting of the head of an arch filled in with tracery. The whole has been painted in colours, now much destroyed, and there are traces of gilding.

From a Somerset church. Late 15th century.

H. 12 in., W. 3 ft. $2\frac{1}{2}$ in.

PLATE 15.

511-1893.

125. TRACERY, from the opening of a screen, with arched top subdivided into two arches each carved with tracery, the cusps terminating in lobes and trefoils. With remains of colour and gilding.

Probably from Steeple Aston church, Oxon. Early 16th century.

H. 1 ft. 2 in., W. 3 ft. 1 in.

Given by Rev. F. Meyrick Jones.

W. 534-1922.

126. TRACERY (fragment), from a screen, in the form of a spandrel, with original colour and gilding.

West Country. 15th century.

H. 11 in., W. 3½ in.

Given by Rev. F. Meyrick Jones.

W. 535-1922.

Purchased by the donor at Taunton.

127. TRACERY HEADS, two fragments, from a screen, carved in openwork and with foliations in the spandrels; with remains of red and green colour and gilding.

From a Suffolk church. First half of 15th century.

H. 11 in., W. 2 ft.

Given by A. H. Fass, Esq.

W. 151-1921.

The original gold and colours were found under a coating of brown paint.

128. TRACERY HEAD, from a screen, carved in openwork with a cusped arch subdivided into two arches below; the spandrels each contain the figure of a bird gilded; the tracery has remains of the original red and green colour.

From a Suffolk church. Late 15th century.

H. 10 in., W. 1 ft. 8 in.

Given by Frank Jennings, Esq.

W. 413-1922.

129. TRACERY HEAD, from a screen, carved in openwork with three arches of flamboyant design.

Probably Suffolk. First half of 15th century.

H. 8½ in., W. 2 ft.

W. 23-1921.

Formerly in the Royal Architectural Museum, Westminster.*

*A certain number only of the objects formerly in the Royal Architectural Museum, Westminster, have been identified in the catalogue of the Museum, published in 1877.

130. TRACERY HEAD, from a screen, carved in openwork with three cusped arches, with a row of arches above.

Probably East Midland. 15th century.

H. 10 in., W. 3 ft. 6 in.

W. 22-1921.

Formerly in the Royal Architectural Museum, Westminster.*

131. TRACERY HEAD, formed of four arches, each subdivided into two cusped arches and filled with pinnacles carved with foliated crockets.

15th century.

H. 9½ in., W. 3 ft. 2½ in.

Given by the Architectural Association.

W. 12-1916.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, p. 554, No. 857.

132. TRACERY HEAD, formed of two arches with cusped heads, the spandrels filled with foliage.

15th century.

H. 11 in., W. 2 ft. 8½ in.

Given by the Architectural Association.

W. 13-1916.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, p. 53, No. 809.

133. TRACERY HEADS, two, each carved with a pair of arches with foliated cusps and carved foliations in the spandrels.

From a Suffolk church. About 1500.

H. 8½ in., W. 2 ft. 8 in., D. 2 ft. 10 in.

Given by A. H. Fass, Esq.

W. 150 and W. 150A-1921.

134. TRACERY HEADS, two, each carved in openwork with two arches, the cusps terminating with foliations—in one case with a lion mask, the spandrels carved with foliations and grotesque beasts and birds.

East Anglian. First half of 15th century.

H. 7½ in., W. 2 ft.

W. 24 and W. 24A-1921.

Formerly in the Royal Architectural Museum, Westminster.*

135. TRACERY HEAD, consisting of three arches and portion of a fourth filled with geometrical tracery.

Suffolk. 14th century.

H. 10¼ in., W. 3 ft. ½ in.

W. 12-1924.

Note.—Numbers W.5-1924 to W.12-1924 were purchased from the Frank Jennings Collection.

* A certain number only of the objects formerly in the Royal Architectural Museum, Westminster, have been identified in the catalogue of the Museum, published in 1877.

136. TRACERY PANEL, a fragment in two pieces, from a screen, carved on both sides. It consists of three arches and part of a fourth filled with geometrical tracery.

From a Suffolk church. Late 14th century.

H. 1 ft. 1½ in., W. 1 ft. 1 in., D. 1½ in.

W. 6-1924.

137. TRACERY PANEL, with solid back, from a screen. It consists of one arch and portion of another. The spandrels are filled with quatrefoils, and in the centre compartment of the complete arch is a carved finial.

From a Suffolk church. 15th century.

H. 11 in., W. 10 in., D. 1¼ in.

W. 7-1924.

138. TRACERY PANEL, painted red; from a screen. It consists of two arches, each carved with three quatrefoils having flowers in the centre; in the spandrels are conventional leafage.

From a Suffolk church. 15th century.

H. 10½ in., W. 2 ft. 1¾ in.

W. 9-1924.

139. TRACERY PANEL, from the base of a screen, oblong, painted yellow with traces of red. It consists of two traceried quatrefoils centring in flowers, flanked by single lancets.

From a Suffolk church. 15th century.

H. 8½ in., W. 2 ft. 1½ in., D. 1 in.

W. 10-1924.

140. TRACERY PANEL, a fragment in two pieces, from a screen, carved on both sides. The spandrels are filled with acorns and oak leaves.

From a Suffolk church. Late 15th century.

H. 1 ft. 5 in., W. 1 ft. 10¼ in., D. 1¼ in.

W. 5-1924.

141. Small TRACERY PANEL, from a screen. It consists of perpendicular tracery above an ogee headed arch with cusping.

From a Suffolk church. Late 15th century.

H. 11 in., W. 10 in., D. 1 in.

W. 8-1924.

142. TRACERY PANEL, carved with a quatrefoil in centre and trefoils in the spandrels; repainted at a later date.

From a Suffolk church. Late 15th century.

H. 10 in., W. 1 ft. 6 in., D. 1¼ in.

W. 11-1924.

143. TRACERY (four fragments), originally applied to panelling, probably of a screen, carved with cusped and crocketed arches and with floral designs in the spandrels.

From a Suffolk church. 15th century.

Average H. 10 in., W. 1 ft. 6 in.

Given by Frank Jennings, Esq.

W. 27 to W. 30-1924.

144. TRACERY PANEL, from a screen, carved in openwork with a quatrefoil within a lozenge, in the centre of the quatrefoil a 'water flower' and foliage.

Norfolk. 15th century.

H. 9 in., W. 9½ in.

Given by Martin Travers, Esq.

W. 110-1924.

Purchased by the donor in Norwich.

145. FRAGMENT of TRACERY, from a church screen, with original red paint. It consists of a row of lancet-shaped openings above four cusped arches.

Norfolk. Late 15th century.

H. 10½ in., W. 3 ft. 7½ in., D. 1 in.

Given by Martin Travers, Esq.

W. 112-1926.

Found in a barn in the south-west of Norfolk.

146. TRACERY HEAD, from the dado panel of the base of a parclose screen; carved with dolphins.

From a Devonshire church. Early 16th century.

H. 8 in., W. 2 ft. 5 in., D. ¾ in.

Given by A. L. Radford, Esq., F.S.A.

W. 186-1923.

147. TRACERY HEAD, from base of a parclose screen; painted red.

From a Devonshire church. Late 15th century.

H. 1 ft. 7 in., W. 8 in., D. 1½ in.

Given by A. L. Radford, Esq., F.S.A.

W. 187-1923.

148. TRACERY HEAD, from dado panels of a screen, consisting of a fragment of the arch moulding and a spandrel with trefoil opening.

From a Devonshire church. Early 16th century.

H. 8 in., W. 1 ft. 1 in., D. 1¼ in.

Given by A. L. Radford, Esq., F.S.A.

W. 188-1923.

149. TRACERY HEAD; portion of the dado panels of a screen. It consists of an ogee headed arch with quatrefoils and Gothic leafage above.

From a Devonshire church. Late 15th century.

H. 11 in., W. 1 ft. 4½ in.

Given by A. L. Radford, Esq., F.S.A.

W. 189-1923.

150. TRACERY HEAD; from the dado panels of a church screen. It is painted red and gilt, and consists of one cusped ogee headed arch and portion of another, with trefoils in the head.

From a Devonshire church. Late 15th century.

H. 11 in., W. 1 ft. 6 in.

Given by A. L. Radford, Esq., F.S.A.

W. 190-1923.

STALL AND BENCH-ENDS

151. STALL-END or **STANDARD** of a **CHOIR DESK**, moulded above and buttressed on the outer edge; the lower part panelled on one side with tracery; above is a panel carved with openwork tracery, and above again on both sides is a circular panel of flamboyant design, the whole surmounted by a foliated poppy-head.

From St. Mary's Church, Lancaster. Early 14th century.

PLATE 16.

H. 7 ft., W. 1 ft.

W. 13-1921.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, 1877, p. 53, No. 807. Agrees fairly well in style with the canopies in the parish church, Lancaster, c. 1340, but less excellent and perhaps earlier—c. 1310.

152-170. STALL or **BENCH-ENDS**, nineteen, mostly fragmentary. From the chancel and nave of St. Nicholas Chapel, King's Lynn. Early 15th century.

W. 2 and W. 3, W. 5 to W. 11-1916.

W. 14, W. 16 to W. 20, W. 56 to W. 60-1921.

Nos. W. 2, 3, and 5 to 11-1916 were presented by the Architectural Association; the remainder were purchased.

For the history of these carvings, see misericords Nos. 75 to 84. Some of the fragments are recorded in the catalogue of the Royal Architectural Museum, Westminster, published in 1877.

152. PORTION of a **STALL-END**, carved in low relief. A two-masted vessel of the 15th century, used for fighting and trading purposes, is represented moored or at anchor. It is square-rigged on the main mast and lateen-rigged on the mizen; the bowsprit is indistinct, the wood at this

point having probably been mutilated. The sails are furled and there are pennons on the ends of the main yard, on the top of the main mast, and on the bowsprit. The forecastle, fighting tops, and after castle are clearly shown, and on the latter can be seen the shields of the knights. Other details indicated are the main stay, shrouds and ratlines, lifts, sheets, gaskets, bowlines, rudder, and a sheave of darts in the main fighting top. In the sky the sun is shining from beneath the clouds; on the opposite side are six stars and a crescent moon; below in the sea are fishes and a crab. The upper part of the panel, which is incurved, is pierced with tracery and surmounted by a figure of an angel.

PLATE 18.

H. 3 ft. 1½ in., W. 11 in.

W. 16-1921.

Catalogue of the Royal Architectural Museum, p. 52, No. 747.

153. PORTION of a STALL-END, carved in low relief. On the upper part a ship of the type in use about 1400 is shown becalmed. It is a single-masted vessel showing fore- and after-castles, fighting top, parral, yard with square sail, sheets, and rudder. The lines on the sail are probably folds, and two fenders are indicated at the sides of the hull. The figure of a man is shown on board. As a background to the ship and on the lower part of the panel is some delicate Gothic tracery, while in the intervening space three dried fish are shown. The sloping top of the panel is decorated with two crockets.

H. 2 ft. 10 in., W. 6½ in.

PLATE 18.

W. 6-1916.

Catalogue of the Royal Architectural Museum, p. 52, No. 766. Compare No. 152.

The representation here of the split fish is of historical interest, for the fisheries of King's Lynn have always been of considerable importance, and were supported from early times by a succession of royal charters (see 'Some Mediæval Ships,' by H. Clifford Smith, in 'Country Life,' May 9, 1925).

154. BENCH-END, with foliated poppy-head, and projecting elbow-rest.

H. 3 ft. 7 in., W. 1 ft. 7 in.

W. 2-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 53, No. 781.

155. STALL- or BENCH-END, with foliated poppy-head (broken), and on the elbow-rest a grotesque figure with hoofed feet; the head and shoulders covered with a hood.

H. 3 ft. 7 in., W. 1 ft. 4½ in.

W. 3-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum p. 53, No. 791.

156-160. FIVE PORTIONS of STALL-ENDS, forming elbow-rests.

156. A spotted antelope collared.

PLATE 17.

H. 2 ft., W. $6\frac{1}{2}$ in.

W. 5-1916.

See Nos. 152-170.

157. A cockatrice.

PLATE 17.

H. 1 ft. 10 in., W. $6\frac{1}{2}$ in.

W. 7-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 52, No. 756.

158. A mantichora with a bearded head.

PLATE 17.

H. 1 ft. 4 in., W. $9\frac{1}{2}$ in.

W. 8-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 53, No. 785.

159. A semi-detached column surmounted by a winged figure. PLATE 17.

H. 2 ft. 3 in., W. 6 in.

W. 9-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 52, No. 763.

160. A man with a bird's head mounted on a grotesque animal.

H. 1 ft. 2 in., W. $6\frac{3}{4}$ in.

W. 10-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 52, No. 757.

161. FINIAL of a CHOIR STALL, carved in front with the arms of the town of Lynn—*three dragons' heads erect and erased, two and one, in their mouths cross-crosslets fitchy*. The shield is supported by an angel. A band of leafy ornament runs up one side, the other side is missing.

H. $11\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

W. 11-1916.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 52, No. 762.

162. BENCH- or STALL-END, with projecting side, moulded ends and top, and surmounted by a foliated poppy-head.

H. 3 ft. 7 in., W. 1 ft. 9 in., D. 2 in.

PLATE 21.

See Nos. 152-170.

Catalogue of the Royal Architectural Museum, p. 53, No. 793.

W. 14-1921.

163. STALL- or BENCH-END, with moulded sides and top surmounted by a foliated poppy-head.

H. 3 ft. $7\frac{1}{2}$ in., W. 1 ft., D. $2\frac{1}{2}$ in.

W. 17-1921.

See Nos. 152-170.

164. STALL- or BENCH-END, with moulded sides and top surmounted by a foliated poppy-head carved with pods.

H. 3 ft. $6\frac{1}{2}$ in., W. 11 in., D. 2 in.

W. 18-1921.

See Nos. 152-170.

165. PORTION of a STALL-END, surmounted by the figure of a harpy, a bird with human face.

H. 2 ft., W. $2\frac{1}{2}$ in., D. $6\frac{1}{2}$ in.

W. 20-1921.

See Nos. 152-170.

166. BENCH-END, the upper part, which has lost its poppy-head, is moulded on both sides; the end, moulded on one side, has a projecting elbow-rest in the form of a grotesque animal with hooved feet.

H. 2 ft. 10 in., W. 2 in., D. 1 ft. 5 in.

W. 56-1921.

See Nos. 152-170.

167. PORTION of a STALL-END, surmounted by a figure of a hooved animal with a human head, covered with a cowl; the face missing.

H. 2 ft., W. 6 in.

W. 57-1921.

See Nos. 152-170.

168. PORTION of a STALL-END, carved with a figure of a goat, the face missing.

H. 1 ft., W. 6 in.

W. 58-1921.

See Nos. 152-170.

169. PORTION of a STALL-END, surmounted by a grotesque figure, the body partly missing.

H. 1 ft. $10\frac{1}{2}$ in., W. 4 in.

W. 59-1921.

Catalogue of the Royal Architectural Museum, p. 52, No. 754.

See Nos. 152-170.

170. PORTION of a STALL-END, moulded in front, the elbow-rest in the form of a grotesque animal with its tail in its mouth.

H. 2 ft. 6½ in., W. 2¼ in., D. 10 in.

W. 60-1921.

See Nos. 152-170.

171, 172. BENCH-ENDS, two. Each is surmounted by a poppy-head resting on an ogee moulding. One face is carved with trefoils, crocketed tracery and finials. The elbow of each is formed by a grotesque animal or dragon, the support of which is decorated with sunk mouldings. The other face of the bench-end is cut with mortices for the seat, back and bookshelf.

From a Suffolk church. About 1470.

PLATE 19.

H. 3 ft. 7⅞ in., W. 1 ft. 7½ in., D. 3¼ in.

W. 94 and W. 95-1911.

These bench-ends correspond in style with those at Barningham in Suffolk, and must be of the same workshop, but are rather earlier and better. Stowlangtoft has work by the same shop, but less excellent. Perfection of Suffolk bench-end design.

173. UPPER PORTION of a STALL DESK-END. Beneath a crocketed ogee arch St. George is raising his sword above his head about to slay the crouching dragon, the tail of which is wound round the hind legs of the horse; below is a row of shaped dentils. The upper part is shaped to form an ogee arch.

East Anglia. 15th century.

PLATE 20.

H. 20½ in., W. 10½ in., D. 3⅜ in.

299-1907.

Formerly the property of Mr. Walter Rye, of Norwich, who suggested that it might have been the top of the stall of the master of the great Guild of St. George in one of the Norwich churches.

174-177. BENCH ENDS, four. (1) With foliated poppy-head carved on one side, plain standard. H. 3 ft. 1 in., W. 10½ in. (2) Carved on both sides; foliated poppy-head, the lower part of standard buttressed and moulded at both ends. H. 3 ft. 6 in., W. 1 ft. 3 in. (3) Carved on one side; the upper part of the poppy-head resembles a grotesque mask with horned head-dress, the shoulders arranged as foliations; below, at one end, a buttressed and moulded elbow, originally surmounted by a figure. H. 3 ft. 5 in., W. 1 ft. 4 in. (4) Carved on one side; projecting elbow buttressed and moulded on the upper part and surmounted by a seated female figure; the poppy-head is missing. H. 2 ft. 4 in., W. 1 ft. 2 in.

From a church in the north of Suffolk. 15th century.

Given by F. C. Eeles, Esq.

W. 74 to W. 77-1924.

Purchased by the donor in Bury St. Edmunds in 1910.

178. STALL- or BENCH-END, with moulded top surmounted by a foliated poppy-head.

Probably Suffolk; 15th century.

H. 3 ft. 9½ in., W. 1 ft., D. 3 in.

W. 19-1921.

179. STALL-END, the upper part incurved and moulded and surmounted by a foliated poppy-head.

From a Lincolnshire church. 15th century.

H. 3 ft. 3½ in., W. 9½ in.

W. 15-1921.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, 1877, p. 52, No. 747.

180. BENCH-END, carved with a poppy-head finial; one of the moulded edges is carved with a square pilaster with moulded capital and base.

Formerly in Great Wenham Church, Suffolk. 15th century.

H. 3 ft. 10 in., W. 15¾ in.

574-1898.

The finial is illustrated in Brandon, R. & J. A., 'Analysis of Gothick Architecture,' Vol. I, pl. 6, 1849. Plate 5 of the same publication shows the construction of similar seats in the church of Bentley, Suffolk.

181. PORTION of a BENCH-END, the front carved with tracery and foliations. Above is a mortice for a moulded rail.

Midland Counties (possibly North Oxfordshire). Late 15th century.

H. 2 ft. 6 in., W. 11½ in.

W. 55-1921.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, 1877, p. 52, No. 773.

182. BENCH-END, square-headed, with an applied moulded top, one side is carved with tracery and arcading between upright mouldings. There is a rectangular projection below, with tracery on one face. The other side is cut with mortices and holes for wooden pins to support the seat, back and bookshelf.

From Great Tew Church, Oxfordshire. About 1500.

H. 2 ft. 8 in., W. 1 ft. 5 in., D. 4¾ in.

PLATE 21.

Given by Aymer Vallance, Esq., F.S.A.

W. 91-1911.

Figured in Parker's 'Glossary of Architecture,' 5th ed., pl. 144.

183. BENCH-END, carved with a symmetrical design of Renaissance ornament in an oblong panel, above which is a poppy-head carved with a conventionalised pomegranate and having a rounded elbow-piece on one side.

From a church in the neighbourhood of Bristol (probably North Somerset).

Early 16th century.

H. 3 ft. 3¾ in., W. 1 ft. 3¾ in.

W. 58-1925.

184. BENCH-END, of similar design to W. 58-1925, but with varying ornament in the panel.

From a church in the neighbourhood of Bristol.

Early 16th century.

H. 3 ft. 3 $\frac{3}{8}$ in., W. 1 ft. 3 $\frac{3}{8}$ in.

W. 59-1925.

185. BENCH-END, square-headed, in upper part is an ogee arch with foliated cusps and with a pomegranate and foliage in the spandrels; below are grooved mouldings of 'linen-fold' pattern; the sides are flanked by buttresses.

From a Northamptonshire church. 15th or early 16th century.

H. 2 ft. 3 $\frac{1}{2}$ in., W. 1 ft. 3 in.

W. 92-1924.

186. PORTION of a BENCH-END, carved with conventional Gothic leafage in two panels.

From a Devonshire church. Late 15th or early 16th century.

H. 1 ft. 9 in., W. 9 in., D. 2 $\frac{1}{2}$ in.

Given by A. L. Radford, Esq., F.S.A.

W. 199-1923.

187. PORTION of a BENCH-END, carved with tracery within a crocketed ogee arch.

From a Devonshire church. Late 15th or early 16th century.

Given by A. L. Radford, Esq., F.S.A.

W. 200-1923.

188. BENCH-END, the front carved with three panels of tracery and foliage (one partly missing); the upper part which is moulded and carved at intervals with quatrefoil bosses, terminates with a lozenge-shaped finial.

West Country (probably North Somerset).

15th century.

H. 3 ft. 7 in., W. 1 ft.

Given by Mowbray A. Green, Esq., F.R.I.B.A.

W. 29-1923.

The poppy-head finial is of similar design to those at East Brent, Somerset. See Cox, C. J., 'Bench-Ends in English Churches,' pp. 142 and 153.

189. BENCH-END, square-headed, carved with tracery and two shields, one bearing the letters 'I H S' and the other a crowned 'M.'

From Linkinhorne Church, near Launceston, Cornwall. About 1500.

H. 2 ft. 10 $\frac{3}{8}$ in., W. 12 $\frac{1}{2}$ in.

W. 14-1910.

190, 191. BENCH-ENDS, two, square-headed, each carved with a panel bordered by leaf ornament, and enclosing tracery with two shields bearing instruments of the Passion, on one a hammer and book and the other a hammer and pincers.

Devon or East Cornwall. Early 16th century.

PLATE 16.

H. 2 ft. $7\frac{3}{4}$ in., W. 1 ft. 5 in.

W. 17 and W. 18—1913.

Two of a set of 14 bench-ends from a private museum formed early in the 19th century and sold at Christie's, Feb. 13, 1913.—Lot 135.

This is typical of a very large class of Devonshire and Cornish bench-ends.

192, 193. BENCH-ENDS, two, square-headed; the upper part of one is carved with a quatrefoil containing a shield carved with the sacred monogram, below are two semi-circular arches on twisted columns. The other has on the left a yew tree or sapin—badge of Strode, of Newnham, Devon; and on the right two rudders—badge of Willoughby de Broke, of Landulph, Cornwall; below are two semi-circular arches.

Devon or East Cornwall. Early 16th century.

H. 2 ft. 8 in., W. 1 ft. 4 in.

Given by A. L. Radford, Esq., F.S.A.

W. 158 and W. 159—1919.

194, 195. BENCH-ENDS, two, square-headed; one is carved with two dolphins back to back, the tails forming an arabesque pattern; the other is carved with a grotesque animal, the tail forming an arabesque pattern; below is a rosette; along one side is a band of formal leaf-work.

West Country. Second quarter of 16th century.

72. H. 3 ft., W. 1 ft., D. $3\frac{3}{4}$ in. 72A. H. 3 ft., W. $7\frac{1}{2}$ in., D. $3\frac{1}{4}$ in.

Given by Sir Henry H. Howorth, K.C.I.E., F.R.S., F.S.A.

PLATE 22.

W. 72 and W. 72A—1916.

Stated to have come from Tiverton, *c.f.* those in Sandford, Devon.

196. POPPY-HEAD, consisting of two leafy volutes (portion of one missing) and a finial carved with a lion's mask.

From a Norfolk or Suffolk church. 15th century.

H. 1 ft. $5\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

Given by F. C. Eeles, Esq.

W. 418—1922.

197. POPPY-HEAD, carved with conventional foliage.

From a Suffolk church. 15th century.

H. 1 ft., W. $7\frac{3}{4}$ in., D. $2\frac{1}{4}$ in.

Given by Frank Jennings, Esq.

W. 19—1924.

198. POPPY-HEAD, carved with conventional foliage, the lower part surrounded by an indented moulding.

From a Suffolk church. 15th century.

H. $10\frac{1}{4}$ in., W. $5\frac{1}{4}$ in., D. $2\frac{3}{4}$ in.

Given by Frank Jennings, Esq.

W. 20-1924.

199. POPPY-HEAD, carved with conventional foliage, the lower part surrounded by a floral band.

From a Suffolk church. 15th century.

H. $10\frac{1}{2}$ in., W. $5\frac{3}{4}$ in., D. $2\frac{1}{2}$ in.

Given by Frank Jennings, Esq.

W. 21-1924.

200. PORTION of a POPPY-HEAD. The finial is in the form of a conventional flower from which springs portion of a mutilated figure. Below on either side are half-length winged figures, of angels scaled and holding shields before them. The ogee shaped lower portion is moulded at the edges.

Probably East Anglian. Late 15th century.

H. 1 ft. 7 in., W. $9\frac{1}{2}$ in.

Given by Murray Adams-Acton, Esq., through the National Art-Collections Fund.

W. 43-1928.

201. POPPY-HEAD, cut into two parts, with two scrolls of foliage surmounted by a finial similarly carved.

Probably East Anglia. 15th century.

H. 10 in., $9\frac{3}{4}$ in., W. $7\frac{1}{2}$ in.

W. 28, 28a-1926.

PORTION OF CUPBOARD

202. PANELLING, composed of three panels in a slightly moulded framework; the first panel carved with the Temptation, the second with angels supporting a shield bearing emblems of the Passion (the Five Wounds, hands, feet and heart), and the third with fantastic masks; the figures and masks in each rest upon expanded brackets terminating in grotesque heads.

Said to have been formerly in Great Chesterford Church, Essex. First half of 16th century.

H. $21\frac{1}{2}$ in., W. 3 ft. 8 in.

PLATE 23.

52-1881.

This panelling may have formed part of a standing cupboard or aumbrey in a church. It is similar to the aumbrey in Coity Church, Glamorganshire, which may perhaps be the remains

of an Easter Sepulchre (figured in Roe, 'Ancient Coffers and Cupboards,' p. 103), and to that in St. Sannan's Church, Bedwelty, Monmouthshire (figured in 'Proceedings of the Society of Antiquaries of London,' Vol. XXIII, p. 423), both of which are carved with the Five Wounds and the other instruments of the Passion.

PORTION OF PULPIT

203. BASE of a PULPIT, of hour-glass shape with a knop in the middle, above and below which are traceried panels.

From Moreton Hampstead Church, Devon. 15th century.

H. 2 ft. 10½ in., Dia. 2 ft. 1 in.

426-1907.

PORTION OF FONT COVER

204. FINIAL, from a font-cover; the upper part carved with foliage, the lower part moulded; surmounted by an iron ring. It has traces of the original gold and colour.

Probably East Anglian. About 1400.

H. 3 ft., Dia. 6½ in.

W. 27-1921.

Formerly in the Royal Architectural Museum, Westminster. Catalogue, 1877, p. 52, No. 741.

II. DOMESTIC

(a) STRUCTURAL WOODWORK AND FITTINGS

CORNER-POSTS

205. CORNER-POST, known as 'Finney's Post'; the lower part has on each of the two faces a pair of arched panels, the lower two containing a portcullis; in the middle of the post is a raised band surmounted by battlementing and having two projecting turrets at the corners; the upper part is formed of three curved spurs, the face of each carved with traceried arches.

From Burton-on-Trent, Staffordshire. Probably first half of 15th century.

H. 7 ft. 4 in., W. 1 ft. 11 in. square.

PLATE 25.

W. 42-1920.

The post belonged to a building in the market-place at Burton-on-Trent, called the Garrets, formerly used as a residence for the canons of the collegiate church.

On the destruction of the building it was removed by Lord Anglesey's agent to Plâs-Newydd in the Isle of Anglesey, and at the sale there about 1850 it was bought by Mr. Robert Thornehill, of Burton Abbey, whose son moved it to Craythorne, near Burton. It was afterwards lent by Mrs. Thornehill to the Museum at Burton-on-Trent.

The post was called 'Finney's Post,' after a merchant of Burton by name of Finney. It is related

that Finney's wife, who had the reputation for being a scold, fell into a trance; and while her bier was being borne to the graveyard it hit against the post. She thereupon recovered consciousness and lived, it is stated, for several years afterwards, much to the disappointment of her husband. In the early part of the 19th-century a brass plate was fixed to the post, engraved with the following lines:—

"This Post, as Finney's Legend saith,
Awoke a Scolding Wife from Death;
But when at length she ceas'd to breathe,
And honest Finney ceas'd to grieve,
'Oh shun' he said, as borne along,
With solemn dirge and funeral song,
'Oh shun, my friends, that cruel Stump
That gave my dear so hard a Bump."
J.S.

206. HEAD of a CORNER-POST, each face carved in relief with panels of Gothic tracery.

From an old house formerly situated opposite the present Guildhall, Bury St. Edmunds. 15th century.

H. 4 ft. 7 in., W. 2 ft. 6½ in., D. 3 ft. 9 in. 895-1892.

See Corder, J. S., 'Notes on Bury Corner Posts,' 'Suffolk Institute of Archæology and Natural History,' Vol. XVI, pl. 2, p.7.

207. CORBEL-BRACKET or CORNER-POST of a half-timbered house, carved with a full-length bowed figure of a wild man or 'woodwose' with hairy body and wearing high boots and holding a knotted club in his hands, who stands against a background of conventional foliage, his feet on a monster's mask, his head supporting a moulded capital. (One foot of the figure and the monster's tongue have been restored.)

About 1500.

H. 4 ft. 2 in., W. 9 in., D. 1 ft. 2½ in.

PLATE 25.

Given by Frank Surgey, Esq., through the National Art-Collections Fund.

W. 6-1928.

In contemporary pageantry the 'woodwose' was often represented, and the London Chronicles for 1505 describe a procession in which 'came . . . the Erle of Essex w^t a woodhous precedyng and beryng a sere tre.'

208, 209. CORNER-POSTS, two. One of the posts has a projecting canopy in the form of two arches outlined by interlacing foliage; beneath the canopy are two shields, one on each face, bearing the arms of Heigham and Cotton, and Heigham and Calthorp; the rest of the surface below the shields is covered with conventional scrolling foliage. The other post has, below the projecting canopy, the arms of Heigham and Calthorp and Poley,

and the arms of Heigham alone; the rest of the surface is decorated with tracery.

From a house, now destroyed, in Bury St. Edmunds. Second quarter of 16th century.

PLATE 26.

H. 5 ft. 2 in., W. 15 in.

W. 6 and W. 7-1909.

The arms on the first post are those of Catherine Cotton, wife of Thomas Heigham, of Heigham, Cambs., d. 1492; and (2) of Elizabeth Calthorp, d. 1542, first wife of Thomas Heigham, of Bury St. Edmunds, their grandson. Those on the other post are (1) of Thomas Heigham, of Bury St. Edmunds, combined with those of his two wives, Calthorp and Poley; and (2) of Thomas Heigham, of Bury St. Edmunds, alone.

The arms date from the period of the marriage of Thomas Heigham, of Bury St. Edmunds, with a lady of the family of Poley, on the death of his first wife, Elizabeth Calthorp, in 1542. The date of the Poley alliance is unknown.

See Hervey, W., 'Visitation of Suffolke,' edited by J. J. Howard, Vol. II, p. 230 (1871).

These posts were then, 1871, in the possession of C. W. Heigham, of Wetherden.

See also Corder, J. S., 'Notes on Bury Corner Posts,' in 'Suffolk Institute of Archæology and Natural History,' Vol. XVI, pl. 8, p. 8.

210. BEAM or CORNICE, from the front of a house, the angle of the face bevelled off and decorated with five quatrefoil bosses.

West Country. 15th century.

H. 6½ in., W. 7 ft.

Given by T. Charbonnier, Esq.

A. 14-1909.

211. CORNICE or FRIEZE, from the front of a house, carved in high relief with scrolling branches of vine with leaves.

From an old house in Honiton, Devon. Early 16th century.

H. 5¼ in., W. 9 ft., D. 3½ in.

W. 66-1911.

212. MASK, carved in the form of a man's head with a high cap.

From a house in Oswestry, Shropshire. Early 16th century.

H. 9¾ in.

401-1890.

WINDOWS

213. WINDOW-FRAME, consisting of a framework of heavy beams enclosing five lights divided by mullions moulded on front and back; the top of each light is occupied by an ogee arch with openwork tracery.

From a house in Hadleigh, Suffolk. Late 15th century.

H. 5 ft. 11 in., W. 7 ft. 3 in.

PLATE 27.

Given by A. H. Fass, Esq.

W. 59-1913.

Figured in Cescinsky & Gribble, 'Early English Furniture and Woodwork,' Vol. I, Figs. 40 and 41. Illustrations of similar windows are exhibited in the Saffron Walden Museum, Essex.

214. HEAD of a WINDOW, consisting of two trefoil-headed lights; in the centre of each light is a hole for an iron bar.

From a house in Lustleigh, Devon. 15th century.

H. about $7\frac{1}{2}$ in., W. 3 ft. 11 in.

Given by Mark Nickols, Esq.

A. 86-1918.

DOORS AND DOORWAYS

215. ARCH or CARTWAY, pointed and depressed; in the left spandrel is a boy holding by the tongue a dolphin terminating in scrolling leaves; in the right is a similar dolphin with a fish biting its tail. Above is a projecting cornice supported on two brackets. The jambs are moulded.

From the Church Farm, Clare, Suffolk. Early 16th century.

726-1902.

Compare archway at Paycocke's House, Coggeshall, Essex, figured in 'Old Houses and Village Buildings in East Anglia,' by Basil Oliver. Plate XXI.

216. HALF of an ARCH, carved partly in openwork. The arch contained four cusps decorated with subsidiary cusping, the principal cusps terminating in rosettes. The large spandrel is filled in with a long leaf and stalk and the two smaller with leaves.

About 1500.

$9\frac{1}{4}$ in. by $8\frac{7}{8}$ in.

659-1902.

217. HEAD of a CARTWAY. A flat-pointed arch with a concave moulding below; the spandrels are carved with interlacing branches of oak in one case and of vine in the other.

From a house in Prittlewell, near Southend, Essex. First half of 16th century.

H. $7\frac{3}{4}$ in., L. 8 ft. $6\frac{3}{4}$ in.

453-1906.

218. DOORWAY and DOOR; the doorway has a depressed pointed arch with a boss and a long serrated leaf in each spandrel; the lintel and jambs are moulded. The square-headed door consists of six slightly moulded vertical planks overlapping one another and studded with four rows of twelve iron nails, two of which are arranged on each plank. There are two hinges with long bands on the back and the marks of two long hinge bands on the front; it is also fitted with a latch and bolt of wrought iron.

From the Church Farm, Clare, Suffolk. Early 16th century. PLATE 28.
H. 8 ft. 4 in., W. 4 ft. 1 in. 727-1902.

Figured in Oliver, 'Old Houses and Village Buildings in East Anglia: Norfolk, Suffolk and Essex.' Fig. 22.—'A thoroughly East Anglian example, typical of hundreds which formerly existed in all three counties.' Also figured and described by Cescinsky & Gribble, in 'Early English Woodwork,' Vol. I, Fig. 235, p. 209.

219. DOORWAY and DOOR. The jambs are moulded and have superimposed small circular columns with moulded capitals and bases and are surmounted by carved brackets. The lintel is moulded and carved with dentils. The doorway has a depressed arch with narrow spandrels filled with conventional foliage. The door is strengthened by moulded mullions and carved with a simple linen-fold pattern; the smaller door, or wicket, has an ogee-shaped head.

From a house formerly in Key Street, Ipswich. Early 16th century.

H. 10 ft., W. 6 ft. 4 in. PLATE 29.

Given by Sir George Donaldson. A. 25-1913.

220. UPPER PORTION of a DOORWAY; a depressed pointed arch, in each spandrel of which is a leaf with serrated edges and a circular boss in the centre.

Said to have come from Sutton Place, near Guildford, Surrey. Early 16th century.

H. 11¼ in., W. 3 ft. 10¼ in. 1968-1900.

See No. 219.

221. DOOR, in two parts; one consisting of four and the other of two linen-fold panels; one has an oak handle, and the other an iron escutcheon, and both are fitted with hinges of tinned iron.

Early 16th century.

H. 4 ft. 5 in. and 1 ft. 8 in., W. 2 ft. 2 in.

Given by Murray Marks, Esq. W. 68-1916.

Stated to have come from South Wales.

222. DOOR, composed of four panels of linen-fold ornament, in a moulded framework.

From Lavenham, Suffolk. Early 16th century.

H. 5 ft. 9 in., W. 2 ft. 5¼ in. PLATE 30.

W. 57-1913.

223. DOOR, composed of eight panels of linen-fold ornament, in a moulded framework.

Early 16th century.

H. 5 ft. 8½ in., W. 2 ft.

Stated to have come from Norwich.

PLATE 30.

368-1905.

ROOFS AND CEILINGS

224. PURLIN, carved with a longitudinal groove.

From the roof of Westminster Hall. Late 14th century.

L. 6 ft. 5 in., W. 14 in., D. 8 in.

Given by H.M. Office of Works for the purpose of illustrating the ravages of the wood-beetle *Xestobium tessellatum*. W. 46-1917.

A coloured drawing of the state of the main (ridge) purlin of the roof (in bay 4-5 west) in year 1917, and a drawing of the wood-boring beetle (*Xestobium tessellatum*) magnified ten diameters, are exhibited beside the purlin (Nos. E. 2621 and 2622-1917).

See 'H.M. Office of Works. Report on the condition of the roof Timbers of Westminster Hall,' by Sir F. Baines, 1914.

For an account of the roof and its history, see 'Westminster Hall and its Roof,' by H. Cescinsky and E. R. Gribble, in 'Burlington Magazine,' Vol. XL, p. 76, 1922.

225. CEILING, composed of four wall beams, a cross-beam, 36 rafters and 38 boards. The lower inner edge of each wall beam is chamfered and moulded; in two of them the socket, into which the cross-beam fits, is decorated with leafwork. The cross-beam and rafters have chamfered and moulded lower edges, and the cross-beam is further decorated on the under surface with leafwork twined round a rod; the chamfers on the rafters are stopped with leaves.

From the Church Farm, Clare, Suffolk. Late 15th or early 16th century.
22 ft. by 19 ft. 7½ in. 725-1902.

The panelling of this room, purchased by Sir Charles Lawes-Wittewronge, is now at Rothamsted Park, Herts.

226. BEAM, from a ceiling. Slightly pediment-shaped; in the centre is a plain shield on either side of which is a long serrated leaf twisted round a rod; above and below are plain mouldings.

Said to have come from Sutton Place, near Guildford. Early 16th century.
H. 13 in., L. 10 ft. 8¼ in., D. 9¾ in. 1966-1900.

Sutton Place was built about 1525 by Sir Richard Weston, ambassador from Henry VIII to Francis I.

See Harrison, F., 'Annals of an old Manor House.' Dell, R., 'A Tudor Manor House: Sutton Place by Guildford,' in 'Burlington Magazine,' Vol. VII, p. 289, 1905. 'Country Life,' Vol. IV, p. 824; Vol. XXXV, pp. 199, 234.

227. BEAM (fragment), from a ceiling, of chestnut, the face carved with conventional foliage and diagonal bands over a central rod; the moulded sides 'stopped' with leaf ornament.

From the Red Lion Hotel, Whittlesford, Cambridgeshire.

15th century.

L. 3 ft. 11 in., W. 7 in., D. $3\frac{1}{2}$ in.

Given by Mrs. C. Phillips.

W. 69-1924.

The building from which this beam was removed was formerly part of the old Hospital at the Ford, the ancient chapel of which still stands beside it.

228. BOSS, of oak from the ceiling of a house, carved with cusps and two crockets in the form of conventional leaves.

Suffolk. 15th century.

H. $6\frac{3}{8}$ in., W. 1 ft. $\frac{3}{8}$ in.

W. 13-1924.

Purchased from the Frank Jennings Collection.

229. BEAM, probably from a roof. A depressed pointed arch, in each spandrel a leaf with serrated edges, and a circular depression in the centre.

Said to have come from Sutton Place, near Guildford. Early 16th century.

H. 17 in., W. 4 ft. 4 in.

1967-1900.

See No. 226.

230. PORTIONS of BEAMS, eleven, from ceilings or screens, carved with conventional foliage.

Probably Suffolk or Essex. About 1500.

Various sizes, from 2 ft. 3 in. to 4 ft. 2 in. W. 28 to 37 and W. 62-1921.

Formerly in the Royal Architectural Museum, Westminster.

231. PANELS, two, each in the form of a quadrant, of moulded composition enriched with colours and gilding. One consists of a mask and scrolls, the other of a vase and animals' heads.

From one of the ceilings erected by Cardinal Wolsey at Hampton Court, Middlesex. First half of 16th century.

H. 9 in., W. $6\frac{1}{2}$ in.

Given by H.M. Office of Works.

8205 and 8206-1863.

Figured in Gotch, 'Early Renaissance Architecture in England,' p. 75, fig. 160.

232. CHIMNEY-BEAM; the front is divided by two intersecting diagonal lines into four triangular compartments, the two at the sides being

each filled with a long serrated leaf and a rosette. The upper and lower compartments are blank. Below is a convex moulding.

From a house near Exeter. First half of 16th century.

H. 9 in., L. 6 ft. $\frac{3}{4}$ in., D. $5\frac{1}{4}$ in.

587-1901.

From the collection of Mr. C. H. Shoppee.

The correct name for the lintel or mantel over a fireplace is 'clavel.' The term 'breast-sumner,' 'bressomer' or 'bressumer' (the 'sumner' or beam over a large opening) is sometimes, though inaccurately, employed for the chimney-beam or 'clavel.'

233. PORTIONS of a CORNICE or CRESTING. The ornament consists of the repetition of leaf forms, partly carved in openwork, springing from a series of alternate large and small cusps; below is a moulding.

Said to have come from Sutton Place, near Guildford. Early 16th century.

H. $7\frac{1}{2}$ in., L. about 20 ft.

1969-1900.

See No. 226.

SCREEN

234. SCREEN, from a hall, consisting of nine upright chamfered beams mortised into a cross-beam, and fitted with a single plank between each upright. In the centre of the screen are two openings for doors, each headed by a four-centred arch and separated by a single upright. The cross-beam has slots, probably for the support of a gallery.

About 1500.

H. 8 ft., W. 15 ft. 9 in.

Presented by Arthur E. Anderson, Esq., in memory of his brother Frank.

W. 21-1928.

This screen is said to have come from a small manor house in Devonshire or Somerset—a house built on the familiar mediæval plan, the kitchen and offices being separated from the hall by a passage. It is illustrated in the 'Connoisseur' for March, 1928 (p. 187), with a note by Mr. Fred Roe who writes under the title of 'A Yeoman's Hall Screen':—'It is a class of fitting of which few specimens have been thought worthy of preservation, and as such is doubly interesting as indicating the life and customs of the middle class landed proprietor of moderate, but fairly substantial, means.'

PANELS AND PANELLING

235. PANELLING of a ROOM—THE WALTHAM ABBEY ROOM. Composed of 110 panels in a moulded framework, the panels carved with profile busts in circular medallions, and with Gothic and Renaissance ornament; the Tudor rose, portcullis, and pomegranate occur several times, together with a coat-of-arms which is several times repeated.

From a house at Waltham Abbey, Essex. First quarter of the 16th century.
H. (of room) 7 ft. 6 in., W. 14 ft., D. 11 ft. 7 in. 2011-1899.

This room is the subject of a separate Museum publication, entitled 'The Waltham Abbey Room' (1924).

236. PANELLING of a room (incomplete), carved with linen-fold ornament set in vertical stiles moulded and chamfered, and plain horizontal rails with scratch mouldings.

From a farmhouse near Monmouth. First half of 16th century.
Total length about 30 ft., average height about 8 ft. 6 in. W. 35-1913.

237. PANEL; the remaining half of a large panel of the Royal Arms of England. Below is carved a figure of an heraldic lion, rampant guardant, as one of the supporters; above is a section of an ogee arch with foliated crockets, the spandrel of which has, in one niche a full-length figure in armour and in another a half-length figure holding a shield. In the background below the arch is a trail of roses and the outlines of three shields, which probably contained painted coats-of-arms. The arch is supported by a pilaster of which one is decorated with a chevron moulding. From Docker Hall, Lancashire.

About 1480.

H. 5 ft. 5 in., W. 1 ft.

Given by Murray Adams-Acton, Esq., through the National Art-Collections Fund. W. 2-1928.

Mr. Fred Roe suggests that this fine fragment may have formed part of a back panel or 'dossal' of a seat of state in a mediæval hall ('Connoisseur,' May, 1928).

Described and illustrated by Dr. Philip Nelson in the 'Transactions of the 'Historic Society of Lancashire and Cheshire,' 1916.

238. SHIELD OF ARMS, carved with the Royal Arms of England, as borne by the Plantagenet kings, supported on either side by a winged angel flying horizontally and wearing a long flowing robe.

Early 15th century.

H. 10 in., W. 4 ft. 1½ in.

W. 34-1927.

The eccentricities in the heraldry and the character of the angel-supporters may point to France as the country of origin of this carving.

239. PANEL, carved with the arms of Jane Seymour as Queen: quarterly of six, (1) Royal Augmentation, (2) Seymour ancient, (3) Beauchamp of Hache, (4) Sturmy, (5) MacWilliams, (6) Coker of Bicester, within a

lozenge; the arms are surmounted by a crown and two Tudor roses, carved in high relief and supported by two cherubs springing from cornucopiæ.

1536-1537.

H. 15½ in., W. 8¾ in.

Given by Miss Helen Legge.

W. 63-1925.

Jane Seymour married Henry VIII in 1536, and died in 1537, so that the date of this panel can be fixed within a year.

The Seymour alliances illustrated by this panel are given in Hoare's 'South Wilts.' (Vol. I, p. 116).

240-249. PANELS, ten, probably from the frieze of a room, with incised ornament and sunk background filled with black composition; the designs consist of herioc heads, scrolls and conventional ornament, with the initials 'R.P.' and the sacred monogram. Two of the panels have the arms of Sir William Kingston surrounded by the Garter, another those of Lady Kingston.

1539-1540.

H. 8½ in., W. from 1 ft. to 2 ft. 2 in.

PLATE 33.

W. 52 and 53-1913 and

Given by H. Avray Tipping, Esq., F.S.A.

W. 37 to 37C-1918.

The arms of Sir William Kingston, *quarterly 1st and 4th, a cross between four leopards' faces; 2nd and 3rd, a chevron and in chief a leopard's face*, are surrounded by the Garter. Sir William was created Knight of the Garter April 24, 1539, and died in 1540, so that the date of the panels is fixed conclusively. The panels were bought by the donor in Gloucester, and it is suggested that they may have come from Painswick Park, Gloucestershire, which was one of the residences of Sir William Kingston.

Figured in Macquoid, 'History of English Furniture,' Vol. I, fig. 43.

250. PANEL. In the centre is the bust of a warrior-king carved in high relief, within a circular sunk medallion; around and in low relief are floral scrolls, and on either side crowned shields bearing the Royal Arms of England—three lions passant guardant,—with cartouches below.

1530-1540.

H. 1 ft. 8¾ in., W. 2 ft. 2 in.

PLATE 31.

1585-1855.

This panel is probably one of a set of the 'Nine Worthies.' A similar panel, with its original colour, was sold in Berlin in the collection of Dr. Lippmann in November, 1912 (Lot 132), for 5,200 marks. In the sale catalogue this panel was ascribed to Holbein, and was stated to have come from the Palace of Austin Friars in London. It had been purchased by Dr. Lippmann many years previously from Mr. Murray Marks, of the firm of Durlacher, of Bond Street, London.

Figured in Rowe, E., 'Wood Carvings from the South Kensington Museum,' pl. LXXVI.

This carving bears a close resemblance to, and may be by the same hand as well-known stalls and screenwork in the chapel of King's College, Cambridge, executed between 1531 and 1535, which have been described as "The finest piece of woodwork this side of the Alps."

251-253. PANELS (portions), three, probably from the frieze of a room, each carved with a figure in the costume of the time of Henry VIII, amidst foliage; one of the panels bears the arms: *three lions' heads erased*.

East Anglia (Essex). About 1530.

(1) H. $8\frac{1}{2}$ in., W. 1 ft. $11\frac{1}{2}$ in. (2) H. 8 in., W. 1 ft. 5 in. (3) H. $7\frac{1}{2}$ in., W. 1 ft. $1\frac{1}{4}$ in.

Given by Frank Jennings, Esq.

W. 414 to W. 414B-1922.

254-262. PANELS, nine, carved in relief with profile heads within circular medallions, surrounded by Renaissance ornament.

First half of 16th century.

Each, H. 1 ft. 1 in., W. 10 in.

W. 43 to W. 43H-1914.

263, 264. PANELS, two, one carved with a profile portrait of a king, probably intended for Henry VI, within an ornamented arch; the other, a fragment, with a two-headed bird issuing from a vase.

From a house near Maidstone, Kent. First half of 16th century.

$16\frac{1}{2}$ in. by 12 in. and $16\frac{1}{2}$ in. by 8 in.

Given by the Rev. W. K. R. Bedford.

146 and 147-1878.

265, 266. PANELS, two, surmounted by moulded pediments; the panels and pediments are carved in relief with symmetrical floral scrolls terminating in birds' and dolphins' heads; one of the panels has in the centre, within a wreath, a merchant's mark, the other a female head in profile.

From a house at Taunton, Somerset. First half of 16th century.

H. 1 ft. 3 in., W. 2 ft.

504 and 504D-1893.

267, 268. PANEL and PEDIMENT similar to the last, the centre of the panel carved with a grotesque male mask, the pediment surmounted by a carved finial.

From a house at Taunton, Somerset. First half of 16th century.

H. 1 ft. $6\frac{1}{2}$ in., W. 2 ft. 6 in.

508 and 510-1893.

269, 270. PANELS, two, each carved with a profile bust within a medallion, the one representing a bearded warrior, the other a woman, surrounded by scrolls terminating in heads of dolphins and sea-horses.

First half of 16th century.

H. 1 ft., W. $9\frac{1}{4}$ in.

61 and 62-1890.

271, 272. PANELS, two, each carved with a profile bust within a medallion, one representing a female, the other a female head, surrounded by scroll ornament.

First half of 16th century.

H. 1 ft. 2 in., W. 9 in.

63 and 63H-1890.

273, 274. PANELS, two, each carved with a profile bust within a wreath, one representing a bearded man, the other a woman; the first surmounted by dolphins, the second by a cherub's head with beads suspended from the wings.

First half of 16th century.

H. 1 ft. 1 in., W. 10 in.

219 and 220-1898.

275, 276. PANELS, two, each carved with a baluster-shaped ornament in the centre, from which issues a cornucopia on either side; the top is decorated with a castellated border.

First half of 16th century.

H. $8\frac{3}{4}$ in., W. 1 ft. $10\frac{3}{8}$ in.

250 and 250A-1898.

277. PANEL, carved in the centre with a flower, on either side of which are two large leafy scrolls enclosing at one end a pomegranate and at the other a lily.

First half of 16th century.

H. 2 ft. $10\frac{1}{2}$ in., W. 1 ft. 1 in.

667-1902.

278. PANELLING, carved, painted and gilt, consisting of three panels within a moulded framework. The centre panel bears the arms of Sir Thomas Barnardiston (d. 1542), of Kedington, Suffolk, sheriff of Suffolk and Norfolk, and his wife Anne (d. 1560), daughter of Thomas Lucas, of Little Saxham, Suffolk, with the motto 'IE TROVE BEN' and the initials 'T.B.' Each side panel contains two profile heads within curved bands, with a cherub, a flaming vase, dolphins and grotesques. The paint has been restored.

From Brent Eleigh Hall, Suffolk. About 1530 to 1540.

PLATE 32.

H. 2 ft. 1 in., L. 3 ft. $8\frac{3}{8}$ in.

W. 26-1911.

See 'Kedington alias Ketton, and the Barnardiston Family' in Proceedings of the 'Suffolk Archaeological Society,' Vol. IV, pp. 132 and 165, 1874. For the Lucas family, see Gage, J., 'History and Antiquities of Suffolk, Thingoe Hundred,' 1838.

279-282. PANELS, four, carved in high relief, with traces of colour and gilding.

1. In the centre is a shield with leafy border. Around are three pomegranates of conventional form amid interlacing stalks and leaves.

2. In the centre is a shield carved with three ostrich feathers, for Edward Prince of Wales, son of Henry VIII, which pass through a crown with rays behind, and spring from a label bearing the inscription 'I H C DROIT.' The shield is surrounded by pomegranates of conventional form amid interlacing stalks and leaves.

3. The upper part is carved with leafy scrollwork. On the lower part is a shield with the letters 'I H S' and the letters 'I C' united by a cord; around the shield, amid interlacing stalks and leaves, are four human figures, one with a bow and arrow.

4. In the centre is a shield carved with the date 1540. Around are four pomegranates, two above and two below, amid interlacing stalks and leaves.

Stated to have come from Windsor Castle. About 1540. PLATE 34.
Each, H. 2 ft. $0\frac{3}{4}$ in., W. 1 ft. W. 73 to W. 76-1911.

In the year 1540, the date carved on the fourth panel, Prince Edward, afterwards King Edward VI, was three years of age.

283. PANELLING. Divided into twelve compartments, composed of six large oblong panels and six narrow border panels, divided by four upright moulded stiles and five transverse rails. The upper panel in the centre contains the royal arms of Henry VIII and the initials 'R. H.' (Rex Henricus). Two panels on either side are carved with cherubs, dolphins and scrolls, and inscribed with the text *Humilibus dat gratiam*. The three narrow border panels bear a running design of winged heads, birds, and acanthus foliage. The centre panel below contains the head and shoulders of a man in high relief, within a circular moulding inscribed *Engratitudo est la mort* (the motto of Beckingham); the spandrels without being carved with dolphins' heads and small nude figures. The panels on either side have each a similar head surmounted by a pediment with the date 1546, with a winged cherub above, and dolphins, birds and nude winged figures in the spandrels, the head on the left being that of a woman, and on the right a man. Below, in the centre is a shield of arms, quarterly: 1 and 4 on a fess embattled counter-embattled between three escallops a mullet for difference, for Beckingham; 2 and 3 a chevron between three bucks' heads cabossed, for Beckingham of Kent. The design of the remaining two panels consists each of a pair of small nude figures surrounded by conventional foliage and dolphins' heads.

From Beckingham Hall, Tolleshunt Major, Essex. Dated 1546.

H. 6 ft. 4 in., W. 9 ft. 7 in.

PLATE 35.

W. 33-1912.

The panelling was removed from a farmhouse which stands on the site of a building, known as Beckingham Hall, erected by Stephen Beckingham on an estate granted him by Henry VIII in 1543. The manor of Beckingham passed in 1710 to Dr. Daniel Williams; he bequeathed it to the New England Company, a charity founded in 1661 for the maintenance of missionaries in the West Indies, from whom it was purchased by the Museum. The panelling is supposed to have formed the overmantel to the chimney-piece in the hall or principal apartment, and to have been saved from a fire which destroyed the old mansion. The head in the centre medallion evidently represents Beckingham himself; the heads on either side are considered to be those of his son and daughter-in-law.

The carved work suggests Flemish influence, and the ornament bears considerable resemblance to the designs of Lucas van Leyden.

See Royal Commission on Historical Monuments (England). 'An Inventory of the Historical Monuments in Essex.' Vol. III, p. 223.

284. PANELLING, composed of ten panels, carved with linen pattern in a moulded framework; above is a cresting carved with lozenges, circles and floral devices, and divided into lengths by uprights with carved finials.

From a farmhouse, now destroyed, at Kingston, near Taunton, Somerset.

Early 16th century.

PLATE 36.

H. 3 ft. 5 in., L. 9 ft. 3 in.

539-1892.

Figured in Roe, F., 'Ancient Coffers and Cupboards,' p. 116; and Robinson, F. S., 'English Furniture,' pl. XIII.

This panelling may originally have formed the back of a fixed settle. (See Macquoid & Edwards' 'Dictionary of English Furniture,' Vol. I, p. 52.)

285. Panelling, composed of five panels of linen-fold ornament within a moulded framework.

First half of 16th century.

H. 2 ft. 6½ in., L. 7 ft. 9 in.

661-1904.

286. PANEL, carved with linen-fold pattern.

Early 16th century.

H. 1 ft. 10½ in., W. 10½ in.

Given by the Architectural Association.

W. 21-1916.*

287. PANEL, carved with linen-fold pattern.

About 1500.

H. 21 in., W. 8 in.

Given by Sydney Vacher, Esq.

W. 38-1918.

* Formerly in the Royal Architectural Museum, Westminster.

288. PANEL, carved with linen-fold pattern.

About 1500.

H. $9\frac{3}{4}$ in., W. 10 in.

Given by A. W. Leatham, Esq.

W. 38-1924.

289. PANEL, carved with linen-fold pattern, the central fold terminating in volutes with a fold on either side terminating in conventional spirals.

Late 15th or early 16th century.

H. 1 ft. $6\frac{1}{2}$ in., W. 10 in.

W. 65-1921.*

290. PANEL, carved with linen-fold pattern, the central fold terminating in volutes.

Late 15th or early 16th century.

H. 1 ft. $3\frac{1}{2}$ in., W. $8\frac{3}{4}$ in.

W. 64-1921.*

291. PANEL, carved with linen-fold pattern, three of the folds terminating in volutes, and between them two folds with spiral ends.

Early 16th century.

H. 1 ft. 6 in., W. $8\frac{1}{2}$ in.

W. 42-1921.*

292. PANEL, carved with a reticulated pattern formed of wavy moulded ribs, united by bands at the points of junction.

Early 16th century.

H. 1 ft. $8\frac{1}{2}$ in., W. $6\frac{1}{2}$ in.

Given by the Architectural Association.

W. 22-1916.*

Catalogue of the Royal Architectural Museum, p. 54, No. 872.

293. PANEL, carved with an interlacing strap surrounded by grapes and leaves.

Late 15th or early 16th century.

H. $19\frac{1}{2}$ in., W. $11\frac{1}{4}$ in.

PLATE 37.

8136-1863.

Figured in Gotch, J. A., 'The Growth of the English House,' p. 189, fig. 134.

294. PANEL, carved in relief with two curved ribs set back to back, with a rose and leaves above and below, and tendrils with grapes, thistle, rose, and hops on either side.

Late 15th or early 16th century.

H. 1 ft. 10 in., W. $10\frac{3}{4}$ in.

PLATE 37.

W. 66-1921.

* Formerly in the Royal Architectural Museum, Westminster.

295. PANEL, carved in relief with two curved ribs set back to back and a conventional design of grapes and leaves.

Late 15th or early 16th century.

H. 2 ft. 1 in., W. 11 in.

Given by A. H. Fass, Esq.

W. 153-1921.

Purchased by the donor in Suffolk.

296. PANEL (a portion), carved and painted light brown. The decoration consists of bunches of grapes, cusping, conventional foliage and portion of a shield with the device of a bird rising.

Norfolk. About 1500.

L. 1 ft. 2 in., W. 7½ in.

Given by Fred Roe, Esq., R.I.

W. 40-1928.

From the collection of the late Canon R. Gordon Roe, Rector of Acle, Norfolk. Illustrated in the 'Connoisseur,' March, 1924, in the collection of Fred Roe, R.I.

297. PANEL, carved with linen-fold pattern; the folds terminate in a conventional pattern of oak leaves, and on one side is an ornament representing a pine cone.

Suffolk. Early 16th century.

L. 1 ft. 4 in., W. 1 ft. 1 in.

Given by Fred Roe, Esq., R.I.

W. 39-1928.

Found by the donor in an old house at Colchester.

298, 299. PANELS, two, carved with two curved ribs set back to back, decorated at the top and bottom with foliated cusps. Within the curves at the sides are the initials 'G' and 'L' in Gothic and Tudor characters.

Early 16th century.

PLATE 37.

H. 1 ft. 1 in., W. 1 ft. 1 in.

W. 48 and W. 48A-1914.

300. PANEL, carved in relief with two curved ribs set back to back; within the curves on the top and bottom are trailing vines, and on each side similar ornaments and the initial 'M,' in Lombardic character on one side and Tudor on the other.

Early 16th century.

PLATE 37.

H. 1 ft. 7 in., W. 11 in.

W. 49-1914.

301. CRESTING, from a frame or piece of furniture, carved in openwork with trefoils united above by a spiral band.

Late 15th or early 16th century.

H. 2 in., W. 9½ in.

Given by Sydney Vacher, Esq.

W. 425-1922.

Purchased by the donor in Hereford about 1883.

(B) FURNITURE

(For classification see p. 3.)

CHESTS (see pp. 12 and 13)

302. CHEST. The front and back are composed of a single panel flanked by broad wedge-shaped standards or stiles, the two front ones of which being curved below on the inner sides so as to form an arch. The end panels slope slightly inwards and are faced with a framework of chamfered rails halved together and tenoned into the standards. The lid, which is a single board, is fitted with a pin hinge, and has rails with curved chamfers on the underside which fit down into slots. On each standard and in the centre of the front is a roundel incised with geometrical patterns:—

(1) a simple star within a double zigzag border, (2) seven stars in a single border of zigzags, and (3) a spiral similarly enclosed. Inside the chest are the grooves into which was fixed the framework of a tray or till with lid, and a well or secret receptacle for money underneath. The upper part of the centre roundel has been restored, probably in the 18th century, when a lock was added.

13th century.

H. 1 ft. 8 in., W. 3 ft. 7 in., D. 1 ft. 7 in.

PLATE 38.

W. 30-1926.

Said to have come from a church in Hampshire.

303. CHEST; the front has a single panel, grooved above and below, and having three holes for locks (fitted with 18th century lock-plates); it is flanked by broad stiles shaped below and grooved; the back is similar to the front; the top has clamps on the underside at either end and is hinged by means of pivots inserted horizontally into the clamps through the back uprights.

13th century.

H. 1 ft. 7 in., W. 3 ft. 3 in., D. 1 ft. 3 in.

PLATE 39.

Given by Sir Edmund Davis.

W. 158-1921.

The chest was purchased by the donor in Surrey, and probably came from a Surrey church.

Under the terms of the edict of Henry II in 1166 and the papal bull of Innocent III in the reign

of King John, church chests, to receive the offerings of the faithful for the crusades, were to be placed in the church, with several locks, of which one was to be in the custody of the priest and the others held by trustworthy parishioners. The usual number of locks, as in this case, was three, the centre one for the priest, the other two for the churchwardens.

The money slot in the lid may have resulted as part of the above decrees; but the slot in this case appears to be later than the date of the chest, and was probably made so as to adapt the chest, on account of its small size, to a 'Poor Man's Box' or alms box, which, under the order of Archbishop Cranmer and other authorities, to meet the distress caused by the dissolution of the monasteries, became a regular feature in churches. (See Lewer and Wall, 'Church Chests of Essex,' p. 24; Cox and Harvey, 'English Church Furniture,' p. 295; Roe, 'Ancient Coffers and Cupboards,' p. 15.)

P. M. Johnston's exhaustive article 'Church Chests of the 12th and 13th Centuries in England,' in the 'Archæological Journal,' Vol. LXIV., shows on plate II and fig. II. similar money slots in the lids of the chests at Heckfield and Stoke D'Abernon.

304. CHEST; the front is formed of a single plain panel set in broad stiles slightly shaped below; the back is of similar construction to the front and is united to it at either end by a bar, behind which are the single panels which form the sides. The top, of pine, of 18th century date, is probably a reproduction of the original; it is hinged by means of pivots inserted horizontally through the back uprights and fixed into the clamps on the underside of the lid.

From Great Bedwyn Church, Wiltshire. 13th century.

PLATE 39.

H. 2 ft. 1 in., W. 4 ft. 2 in., D. 1 ft. 9 in.

W. 22-1920.

Figured in Cescinsky & Gribble, 'Early English Furniture and Woodwork,' Vol. II, fig. 1.

305. CHEST, ark-shaped, composed of horizontal boards mortised into four uprights. The lid, slightly arched and having raised pieces at each end, rotates in grooves cut in the two back uprights.

Late 13th century type, but possibly 14th or early 15th century.

H. 2 ft., W. 3 ft. 3½ in., D. 1 ft. 6 in.

PLATE 40.

Given by J. Dowell Phillips, Esq.

W. 21-1913.

Figured and described by Aymer Vallance in 'Burlington Magazine,' Vol. XXI, p. 154, 1912; also by Cescinsky & Gribble, Vol. II, fig. 9.

306. CHEST-FRONT, carved in high relief with a representation of the story of St. George and the Dragon. In the left-hand at the top is St. George offering his services to Sabra, whilst beneath he is wounding the dragon. The princess, accompanied by the Saint, is leading the wounded dragon into the City of Memphis, where the King and Queen are watching the scene from their castle windows. Rabbits are seen issuing from and disappearing into holes in the rugged ground, which is diversified by trees.

A lion sits near the walls of the city, which is entered by a bridge over a stream.

Stated to have come from Rufford Abbey, Notts. Late 14th century.
H. 2 ft. $1\frac{1}{4}$ in., W. 4 ft. 9 in. PLATE 41.

Compare chest-front No. W. 15-1920.

82-1893.

Figured in Roe, F., 'Ancient Coffers and Cupboards,' p. 51; Prior, E. S., 'Mediæval Figure Sculpture in England,' p. 532; Maskell, A., 'Wood Sculpture,' pl. XLVII, fig. 1; and Cescinsky and Gribble, 'Early English Furniture and Woodwork,' Vol. II, fig. 13.

A chest with the same subject, but reversed, is in the Sacristy of York Minster. Both are probably of Flemish origin.

307. CHEST-FRONT, carved with figure subjects in relief; on the left is the Visitation of the Magi, on the right the angels appearing to the shepherds, above is the Coronation of the Virgin, and below, within an arched recess, the Annunciation. PLATE 42.

About 1400.

H. 2 ft. 5 in., W. 4 ft. 2 in.

W. 15-1920.

Panel, probably the front of the base or stand of this chest, carved with hounds chasing a stag and a hare.

H. 7 in., W. 4 ft. 4 in.

W. 15A-1920.

Said to have been formerly in Horace Walpole's collection at Strawberry Hill.

Compare preceding chest-front. Compare also a chest front formerly in the Museum at Ypres, exhibited at the Ghent Exhibition in 1913, and illustrated in Casier and Gergmans, 'L'art ancien dans les Flandres,' p. 22. The chest-front here is, however, in all probability English.

A piece of carving, similar to the panel from the base, is in Prittlewell Church, Essex, and is figured by Roe in the 'Connoisseur,' Vol. 58, p. 45, 1920.

308. CHEST. In the centre of the front is an arcading of twenty-four cusped arches, above which are twelve rosettes within arches, and above these four circles and two half-circles enclosing trefoils also within arches. Along the bottom is a band of sixteen quatrefoils containing rosettes. The stiles are carved with shallow leaf ornament, and scribed circles which have been left uncompleted. The sides are plain. There are two iron hinge-bands and a portion of a third, one iron band on each side, and a lock-plate of later date. Inside was a small compartment or till, now missing.

Said to have come from a farmhouse on the Rhine, in the neighbourhood of Cologne.

14th century.

H. 2 ft. $1\frac{1}{4}$ in., W. 5 ft. $8\frac{1}{2}$ in., D. 1 ft. $10\frac{1}{4}$ in.

PLATE 43.

W. 49-1912.

Figured with No. W. 18-1920 in 'Burlington Magazine,' Vol. XXIII, p. 167.

309. CHEST, the front composed of a single panel, is carved with tracery formed of four cusped arches, each filled with a rose formed of tracery, and having traceried arches between and below them. The stiles are carved each with two grotesque monsters. The top is fitted with three iron bands, two of which form hinges and the third a hasp; there are two bands on the sides, and a shaped lock-plate in front. The interior is fitted with a small compartment or till at either end.

Said to have come from Aix-la-Chapelle. 14th century.

PLATE 43.

H. 2 ft. 6 in., W. 5 ft., D. 2 ft.

W. 18-1920.

Compare No. W. 49-1912, which is also said to have come from Germany, and is figured with it in the 'Burlington Magazine,' June 1913, Vol. XXIII, p. 167. The similarity of these two chests to a number of examples existing in English churches at the present day has led to the supposition that they may have been exported from this country to Germany. They are both, however, probably of Rhenish origin.—Compare Roe, F., 'Ancient Coffers and Cupboards,' Chap. IV.

310. CHEST constructed of six boards; the front has two roundels of chip carving with leaf ornament in the spandrels, each flanked by tracery in two stages. There is a plain iron lock and plate and the remains of a hasp.

15th century.

PLATE 46.

H. 1 ft. 4½ in., W. 3 ft. 9½ in., D. 1 ft. 3½ in.

W. 20-1911.

Figured in 'Burlington Magazine,' Vol. XXI, p. 208, 1912.

311. CHEST—THE 'FARES' CHEST—constructed of six boards; the front is carved with two volute-shaped sprays, each ending in a rose, and in the centre the space for a large lock-plate, which is missing. On the centre of the back is a band with the name 'N. FARES' in Lombardic capitals, preceded by a skull-cap and surrounded by a border of Gothic vine and grape ornament. Along the bottom are three trefoil cusped arches, the spandrels being filled in with a diaper of rosettes; at each side is a Gothic buttress. On one end is a monogram formed of the initials 'N F' surmounted by the skull-cap and terminating in roses; there is a single arch below, as on the back. The other end is plain. The lid is deeply moulded along its front edge. The hinges are of later date than the coffer.

Last quarter of 15th century.

H. 1 ft. 5½ in., W. 3 ft. 6½ in., D. 1 ft. 6 in.

PLATE 44.

Given by J. Dowell Phillips, Esq.

W. 20-1913.

Figured in 'Burlington Magazine,' Vol. XXI, p. 208, 1912; 'Connoisseur,' Vol. XLIV, p. 128, 1916; Roe, F., 'A History of Oak Furniture,' pl. III, and Jourdain, M., 'English Decoration

and Furniture of the Early Renaissance,' fig. 371. Cescinsky & Gribble, 'Early English Furniture and Woodwork,' Vol. II, figs. 34 and 35.

The actual technique of the foliage is purely English and not of a very late type, but the decorative use of lettering is, as a rule, a late feature. However, the letters are Lombardic, and not the usual decorated Roman as found on the Shanklin chest, which points to a somewhat earlier date for this chest. An unusual and valuable piece.

312. CHEST, constructed of six boards; the front, which has traces of the original red paint, is carved with two bands of ornament, the upper composed of quatrefoils and trefoils, and the lower of a row of narrow arches of late perpendicular character; below the front is portion of a carved spandrel (the corresponding spandrel at the other end is missing). The iron lock plate has been added. The lid and back, which are of elm, date probably from the 18th century.

East Anglia. About 1500.

H. 1 ft. 8 in., W. 3 ft. 8 in., D. 1 ft. 2 in.

PLATE 45.

Given by Mrs. Graham Rees-Mogg.

W. 428-1922.

Purchased by a former owner at Bury St. Edmunds.

313. CHEST, constructed of six boards, the front carved in low relief with two cusped ogee arches with roses and leaves in the spandrels. The interior has at one end the slots for a till which is missing. The lid is not the original one.

About 1500.

H. 1 ft. 9 in., W. 3 ft. 9½ in., D. 1 ft. 4 in.

PLATE 47.

Given by Sigismund Goetze, Esq.

W. 98-1922.

Said to have come from Warwickshire.

314. CHEST, constructed of six boards; the front is carved with three rows of ornament; below is an arcading, above it a scrolling band with conventional leaves, and on the top a cresting with rosettes; the ends are plain and have pointed openings below. The lid is not the original one.

From a farmhouse in the neighbourhood of Stamford, Lincolnshire.

Early 16th century.

H. 2 ft. 2½ in., W. 4 ft. 1½ in., D. 1 ft. 7 in.

PLATE 46.

Given by Robert L. Mond, Esq., F.S.A.

W. 69-1916.

The design of scrolling bands and a cresting with rosettes carved in relief occurs, together with medallioned heads, on Henry VIII panelling, in the dining-room at Smithills Hall, Lancashire. See 'Country Life,' Vol. XII, p. 598, 1902. Compare also Cornice or Cresting, No. 224.

315. CHEST; in the front are two panels carved with linen pattern;

the ends have shaped openings below. Within the chest, at one end, are the grooves for a till, which is missing.

Early 16th century.

H. 1 ft. 10 in., W. 2 ft. 9 in., D. 1 ft. 2 in.

PLATE 47.

Given by Robert L. Mond, Esq., F.S.A.

W. 35-1921.

Purchased for the Museum by the donor at the sale of the collection of Morgan S. Williams, Esq., of St. Donat's Castle, Glamorganshire: Christies, April 28, 1921, Lot 438.

316. PORTIONS of a CHEST-FRONT, with original painted decoration, carved above with two rosettes and two arches containing tracery, and below with a row of narrow arches.

About 1500.

H. 1 ft. $3\frac{1}{2}$ in., W. of each portion, 1 ft. 7 in.

Given by G. Murray Adams-Acton, Esq., through the National Art-Collections Fund.

W. 4-1928.

317. PORTION of a CHEST-FRONT, with traces of original red paint; carved with an arch with rosettes in the spandrels and subdivided into two arches containing conventional tracery.

About 1500.

H. $12\frac{1}{2}$ in., W. 1 ft. 3 in.

Given by Murray Adams-Acton, Esq., through the National Art-Collections Fund.

W. 5-1928.

318. PORTION of a CHEST-FRONT; below the lock-plate (now missing) is a sexfoil ornament, on one side is a row of interlacing arches filled with bands of spiral ornament, on the other side portions of similar arches (the panel at this point having been mutilated).

East Anglia. Early 16th century.

H. 1 ft. $3\frac{1}{2}$ in., W. 3 ft. 5 in.

Given by Mrs. Graham Rees-Mogg.

W. 499-1922.

Purchased by a former owner at Lavenham, Suffolk.

319. PORTION of a CHEST-FRONT; below the lock-plate (now missing) are diagonal bands of ornament; on either side is a rounded arch carved with leaf design and filled with ornament resembling tracery.

East Anglia. Early 16th century.

H. 1 ft. 1 in., W. 3 ft. 2 in.

Given by Mrs. Graham Rees-Mogg.

W. 430-1922.

Purchased by a former owner at Ipswich.

DESK

320. DESK or CUPBOARD FOR BOOKS. Carved on the back and sides with two rows of Gothic arcading enriched with tracery within a slightly moulded frame work; the front is plain with the exception of two carved lions' masks at the upper corners. The framed sloping top opens on hinges, and the interior is fitted with a cupboard with a hinged lid. The lower part of the desk is missing.

First quarter of 15th century.

PLATE 48.

H. 3 ft. 2½ in., W. 2 ft. 9 in., D. 21½ in.

143-1898.

Figured in Roe, F., 'Old Oak Furniture,' 2nd ed., 1908, p. 194; Lewer and Wall, 'Church Chests of Essex,' p. 18, and Macquoid and Edwards, 'Dictionary of English Furniture.'

Book chests and desks of this kind (*armariola*), with lids set at an angle on which books might be laid whilst being read, are often represented in illuminated MSS, with St. Jerome or other Doctors of the Church, scribes at work, etc. Compare Laborde, 'Les MSS. à Peintures de la Cité de Dieu de St. Augustin,' 1909, pl. XCVII (1473), etc. A rare example of mediæval domestic furniture.

CUPBOARDS

321. STANDING LIVERY CUPBOARD—'Prince Arthur's cupboard'—carved with the initial 'A' and the ostrich feathers of Arthur, Prince of Wales, eldest son of Henry VII. The front is composed of six openwork panels, the two centre of which form doors. The openings in the two upper panels on each side and in the lower door are in the form of perpendicular Gothic tracery; the upper door is pierced with a design resembling the letter 'A,' and the remaining two lower panels are carved each with an ostrich feather. The openings in the three lower panels and the centre one above are surrounded with carved rosettes and geometrical ornaments within circles. All the rails and stiles are moulded. The four panels on both ends are plain. The upper part of the spaces between the legs are filled in with panels in the form of ogee arches (the panel between the front legs is probably a restoration). The interior contains two shelves. In the side mouldings and the interstices of the carving in front are traces of vermilion colour. (The labels at the base of each of the feathers, which were probably painted with the motto of the Prince of Wales, have been partly broken away.)

About 1500.

From a farmhouse near Burwarton, Shropshire.

FRONTISPIECE.

H. 5 ft. 4½ in., W. 4 ft. 1½ in., D. 2 ft.

W. 15-1912.

Given by Robert L. Mond, Esq., F.S.A., through the National Art-Collections Fund.

Burwarton, where the cupboard was found, lies between Ludlow Castle and Tickenhall Manor.

The latter was purchased by Henry VII for Prince Arthur, who resided there with his youthful bride, Catherine of Aragon, until his death in 1502.

See 'Burlington Magazine,' Vol. XXI, July 1912, p. 228; 'Proceedings of the Society of Antiquaries of London,' Vol. XXIV, p. 275, 1912; National Art-Collections Fund, 'Annual Report,' 1912, p. 44; Roe, F., 'A History of Oak Furniture,' pl. II; and Macquoid & Edwards, 'Dictionary of English Furniture,' Cupboards—Food and Livery, *i.e.*, cupboards ventilated in various ways for food (Vol. II, p. 202, fig. 1).

322. LIVERY CUPBOARD. The sides and top are plain, the latter projecting beyond the front. The front has in the centre a hinged door, composed of one panel, grooved at the sides and with two square openings, one above the other, filled with geometrical tracery. The space above the door is occupied by a grooved panel. On each side of the door is a panel grooved like the door and having two upright openings filled with tracery, the square space between them being carved with four trefoil ornaments. The cupboard is fitted with two shelves, one across the centre, and the other, a half-shelf, above it. (Its legs, consisting of the prolongation of the ends, are missing.)

Said to have come from Ivy Church, an old house at Alderbury, near Salisbury, formerly a monastery, now in ruins. About 1500. **PLATE 49.**
L. 3 ft. 2½ in., D. 1 ft. 6 in., H. 2 ft. 1¼ in. 721-1908.

Given by F. G. Hilton Price, Esq., F.S.A., through the National Art-Collections Fund.

Figured in 'Connoisseur,' Vol. XLIV, p. 126, 1916; Symonds, R., 'The Present State of Old English Furniture,' fig. 2; and Macquoid & Edwards, 'Dictionary of English Furniture,' Vol. I, p. 203, fig. 3.

323. TWO PANELS, from a cupboard, each carved with three panels of openwork tracery of flamboyant design between which and on the sides are bands of sunk tracery. (The lower part of one panel has been cut away.) The surface retains traces of the original vermilion colouring.

15th century.

H. 2 ft. 8 in., and 3 ft. 2 in., W. 1 ft. 2 in. each.

Given by A. W. Leatham, Esq.

W. 37 and 37A-1924.

Acquired by the donor from an old house at Syde, Gloucestershire.

324. PANELS, a pair, from the front of a cupboard, each pierced with three panels of tracery, with a fluted band on each side.

Late 15th or early 16th century.

(1) H. 3 ft. 8½ in., W. 1 ft. 4 in. (2) H. 4 ft. 0¼ in., W. 1 ft. 4¼ in.

Given by J. Dowell Phillips, Esq.

W. 36-1913.

TABLES

325. SIDE-TABLE or LOW BUFFET. The front is arranged as follows: in the centre is an oblong space filled by a modern panel; on each side are two panels of openwork carving, consisting of a crowned 'I H S,' a shield bearing three fleur-de-lys, a rose, and tracery. At either end is a panel of linen ornament set horizontally. The bottom rails have channel mouldings, which are continued on the inner sides of the legs and terminate in moulded stops. The top is not the original one, and the framework has been partly restored.

West Country. Early 16th century.

H. 2 ft. 4 in., W. 6 ft. 5½ in., D. 2 ft. 1 in.

PLATE 50.

W. 47-1910.

Compare Macquoid, P., 'History of English Furniture,' Vol. I, fig. 4.

Figured in Roe, F., 'A History of Oak Furniture,' pl. XVII, and Cescinsky & Gribble, 'Early English Furniture,' Vol. II, fig. 130.

326. TABLE. The top rests on two lower leaves, which are drawn out by levers at each end. The table stands on four square legs, chamfered on the inner sides; these are united above by deep rails with ogee-shaped mouldings, and are connected near to the ground by four plain stretchers, one of which has been restored.

From Broadway, near Ilminster, Somerset. Early 16th century. PLATE 51.

H. 2 ft. 10 in., L. 5 ft. 2½ in., L. open 9 ft. 9 in., W. 2 ft. 8 in. 262-1908.

See Form No. 331, which belongs to this Table.

Figured in 'Burlington Magazine,' Vol. XXI, p. 42, 1912; 'Country Life,' Vol. LI, p. 84, 1922; Roe, F., 'A History of Oak Furniture,' pl. XVII; and Cescinsky & Gribble, 'Early English Furniture,' Vol. II, fig. 129.

CHAIRS

327. ARM-CHAIR (Cacquetteuse), the tall oblong back is carved with a female bust in a lozenge panel reserved on a ground of symmetrical scrollwork terminating in flowers and cherubs' heads; the rail below the hexagonal seat has two ogee mouldings; the arms, which are supported by four uprights, follow the outline of the seat; the rectangular legs which are united by a broad front rail and short back rail are connected from back to front by a moulded stretcher.

About 1535.

H. 4 ft., W. 2 ft., D. 1 ft. 3 in.

PLATE 52.

W. 45-1925.

From the collection of the late Percy Macquoid. Illustrated in his 'History of English Furniture' (1904), Vol. I, pl. IV (a) and fig. 52; and described (on p. 52) as 'of Devonshire make, found recently in the village of Colyton.' Macquoid sale, Christie's, June 30, 1925.

328. ARM-CHAIR. The square back, surmounted at either end by a figure of a crouching lion, has an oblong panel carved with terminal figures ending in scrolls, with two linen-fold panels below. The flat arms are enclosed. The front of the box seat has two linen-fold panels of simpler form than those on the back; the panelled sides and back of the chair are plain.

About 1540.

H. 3 ft. 7 in., W. 2 ft. 3½ in., D. 1 ft. 6½ in.

PLATE 53.
W. 39-1920.

Purchased by the late owner from an old house near Cambridge.

Figured in Cescinsky & Gribble, 'Early English Furniture,' Vol. II, p. 166; and Macquoid and Edwards, 'Dictionary of English Furniture,' Vol. I, p. 199, fig. 2.

FORMS AND STOOLS

329. FORM. The framing below the seat is decorated with eight ogee arches, the two central arches further decorated with cusps; the solid supports at either end are buttressed and moulded and have each an ogee arch below; the back framing is missing.

From Barningham Hall, Norfolk. 15th century.

H. 1 ft. 9 in., W. 7 ft. 11 in., D. 11 in.

PLATE 54.
W. 67-1921.

330. FORM, the framing below the seat, which extends beyond the legs, is carved on both sides with ogee-shaped and semi-circular mouldings; the solid legs at either end have grooved edges and arched openings below. Early 16th century.

H. 1 ft. 6 in., W. 5 ft., D. 10½ in.

Given by Sigismund Goetze, Esq.

W. 78-1924.

331. FORM. The seat rests on two broad supports with shaped edges, which widen towards the ground, where they terminate in ogee-shaped openings; beneath the seat are two rails with ogee-shaped mouldings.

From Broadway, near Ilminster, Somerset. Early 16th century. Restored.

H. 1 ft. 11 in., W. 5 ft. 5 in., D. 1 ft. 1½ in.

PLATE 51.

See Table, No. 326, to which this Form belongs.

263-1908.

Figured in Macquoid & Edwards' 'History of English Furniture,' Vol. I, p. 50.

332. STOOL. The seat rests on two broad supports with buttressed edges and ogee-shaped openings below; in front, below the seat, is a deep rail with pierced openings; a similar rail at the back is missing.

Late 15th or early 16th century.

H. 1 ft. 9½ in., W. 1 ft. 10 in., D. 11 in.

PLATE 54.

Given by A. H. Fass, Esq.

W. 95-1921.

Purchased by the donor in Bury St. Edmunds.

Figured in Macquoid & Edwards, 'Dictionary of English Furniture,' Vol. III, p. 161, fig. 2.

333. STOOL. The seat rests on two broad supports with buttressed edges and ogee-shaped openings below; below the seat are two rails with ogee-shaped mouldings.

Early 16th century.

H. 1 ft. 10 in., W. 1 ft. 10 in., D. 1 ft. 1 in.

PLATE 54.

Given by Robert L. Mond, Esq., F.S.A.

W. 65-1916.

Figured in Cescinsky & Gribble, 'Early English Woodwork,' Vol. II, p. 167.

334. MODEL of a BENCH or MOVEABLE SETTLE (the back of a carved group), with seated figures of St. Anne, the Virgin and Christ; the sides and back of the bench carved with linen-fold panels.

Eastern Counties. Late 15th century.

PLATE 55.

H. 1 ft. 7½ in., W. 1 ft. 4 in.

A. 4-1911.

335. BACK of a WALL BENCH or FIXED SETTLE, composed of seven linen-fold panels, in moulded uprights surmounted by carved finials; above the panels is a band of open foliated ornament in spiral borders; the cresting between the finials consists of a series of panels (three of which are missing) carved with Renaissance designs in openwork.

West Country. Early 16th century.

PLATE 56.

H. 3 ft. 8 in., L. 11 ft. 2 in.

W. 25-1923.

The seat belonging to this Bench, *given by Charles Angell, Esq.*

From Orchard Farm, Monkleigh, near Bideford, N. Devon.

Figured in Macquoid & Edwards' 'Dictionary of English Furniture,' Vol. I, p. 41. (Compare Panelling No. 284.)

This panelling may be compared with that which forms the back of the settle, dating from the same period, still preserved in the parlour of the Abbot's House, Muchelney, Somerset.

BEDS

336. HEAD-BOARD of a BED, consisting of four panels decorated with linen-fold pattern, in a plain framework; at either side is a post carved with baluster ornament enriched with leaves, one post being surmounted by an eagle, the symbol of St. John the Evangelist.

First half of 16th century.

PLATE 57.

H. 4 ft. 1½ in., W. 4 ft. 2½ in.

834-1898.

The symbols of the other evangelists probably existed on the remaining three corners of the bed.

'Matthew, Mark, Luke and John,

Bless the bed that I sleep on,' etc.

Old Rhyme.

Figured in 'Burlington Magazine,' Vol. XXV, p. 119; Macquoid & Edwards' 'History of English Furniture,' Vol. 1, p. 22; and Robinson, F. S., 'English Furniture,' pl. 17.

337. CANOPY or TESTER of a BEDSTEAD (portion), carved with the conjoined rose and pomegranate surmounted by a crown, the badge of Queen Catherine of Aragon. In the centre is a diamond-shaped panel, carved on the moulded frame with two bands of leaf ornament and surrounded by a band of scrolled rose stems interlaced at each angle with a fleur-de-lys, and in the middle of each side with a crowned pomegranate.

First half of 16th century. Restored.

PLATE 58.

3 ft. 2 in. by 2 ft. 11 in.

116-1908.

From the collection of Mr. W. Jerdone Braikenridge, of Clevedon, Somerset; sold at Christies Feb. 27, 1908. Lot 128.

338-341. BED-POSTS, four. Each post has an octagonal moulded capital; a shaft carved with lozenges enclosing leaves and separated by grooved bands decorated with notches, and, near the middle, a pomegranate (the pomegranates on the foot-posts being represented in seed); and an octagonal moulded base, the foot-posts being further carved with a stop ornament on the four outer angles. The head-posts have grooves into which the wainscot-head was fitted; on the capitals are iron hooks and rings.

First quarter of 16th century.

PLATE 59.

H. 6 ft. 5 in., W. 4 in.

W. 18-1911.

Figured in 'Burlington Magazine,' Vol. XXV, p. 119; and Macquoid & Edwards' 'Dictionary of English Furniture,' Vol. I, p. 22. These and the following posts are all figured in Cescinsky and Gribble, 'Early English Furniture and Woodwork,' Vol. II, figs. 387-390.

342-344. BED-POSTS, three—one from the head and two from the foot of a bed—with slight traces of paint.

1. Head-post. Octagonal capital; shaft carved with diagonal bands with a shield on each face bearing respectively a fleur-de-lys, a pomegranate and a rosette (twice); the base fluted in resemblance to Gothic tracery and grooved on one side for the insertion of panelling. H. 5 ft. $2\frac{3}{4}$ in. by $2\frac{3}{4}$ in.

PLATE 60.

2. Foot-post. Octagonal capital; shaft carved with lozenge ornament enclosing rosettes, fleurs-de-lys and pomegranates, with a shield on each face bearing respectively a pomegranate, a fleur-de-lys, and a rosette (twice); the base fluted. H. 5 ft. $6\frac{3}{4}$ in. by $2\frac{3}{4}$ in.

3. Foot-post. Similar to No. 2, except that one shield bears, instead of a pomegranate, a trefoil of three pearls or berries on a double stem. H. $5\frac{1}{4}$ ft. $4\frac{1}{2}$ in. by $2\frac{3}{4}$ in.

First quarter of 16th century.

Given by J. Dowell Phillips, Esq.

W. 22 to W. 22B-1913.

Figured in 'Burlington Magazine,' Vol. XXV, p. 119.

A trefoil of three pearls or berries on a stalk split at the base, described otherwise as a two-stemmed clover (apparently the same as that on post No. 3) is the merchant's mark of Thomas Paycocke of Coggeshall, Essex (d. 1518), and is carved on the beams of his house at Coggeshall. See 'The Paycockes of Coggeshall,' by Miss E. Power, p. 30.

345. BED-POST, from the foot of a bed; the shaft is carved on the upper half with lozenge ornament enclosing rosettes, and on the lower with hexagonal diaper pattern. In the centre, on each face, is a shield bearing a Tudor rose.

Early 16th century.

PLATE 60.

H. 6 ft. $2\frac{1}{2}$ in., D. $3\frac{1}{2}$ in.

W. 40-1914.

Figured in 'Burlington Magazine,' Vol. XXV, p. 119.

346. BED-POST, from the foot of a bed. The upper part of the shaft is carved with lozenge ornament forming rosettes, and the lower half with diamond pattern; in the centre is an octagonal moulding, the capitals and bases being also octagonal.

Early 16th century.

PLATE 60.

H. 6 ft. $4\frac{1}{2}$ in., D. $3\frac{1}{2}$ in.

W. 41-1914.

Figured in 'Burlington Magazine,' Vol. XXV, p. 119.

347, 348. BED-POSTS, a pair, carved with arabesque ornament in a variety of patterns; on each of the four sides is a circular medallion carved alternately with a male and female head in profile; the capitals are moulded, the bases are carved with tracery of Gothic design. One of the posts bears the initials 'I A' four times repeated.

First quarter of 16th century.

PLATE 60.

H. 6 ft. 1 in., W. 4 in. (square).

W. 4 and W. 4A-1920.

Purchased in Norwich.

349. PORTIONS of BED-POSTS, a pair, with moulded capitals of hexagonal form, above shafts carved with cavetto chevron mouldings and quatrefoil bosses. The bases are carved with the initials T, S (T on the front of one base, and S on the other), the remaining side bearing a quatrefoil.

About 1520.

H. 1 ft. 6 in., W. $4\frac{1}{2}$ in., D. 4 in.

Given by Murray Adams-Acton, Esq.

W. 33 and W. 33A-1929.

Probably from the head of a bed, the flat sides being backed against the outer stiles.

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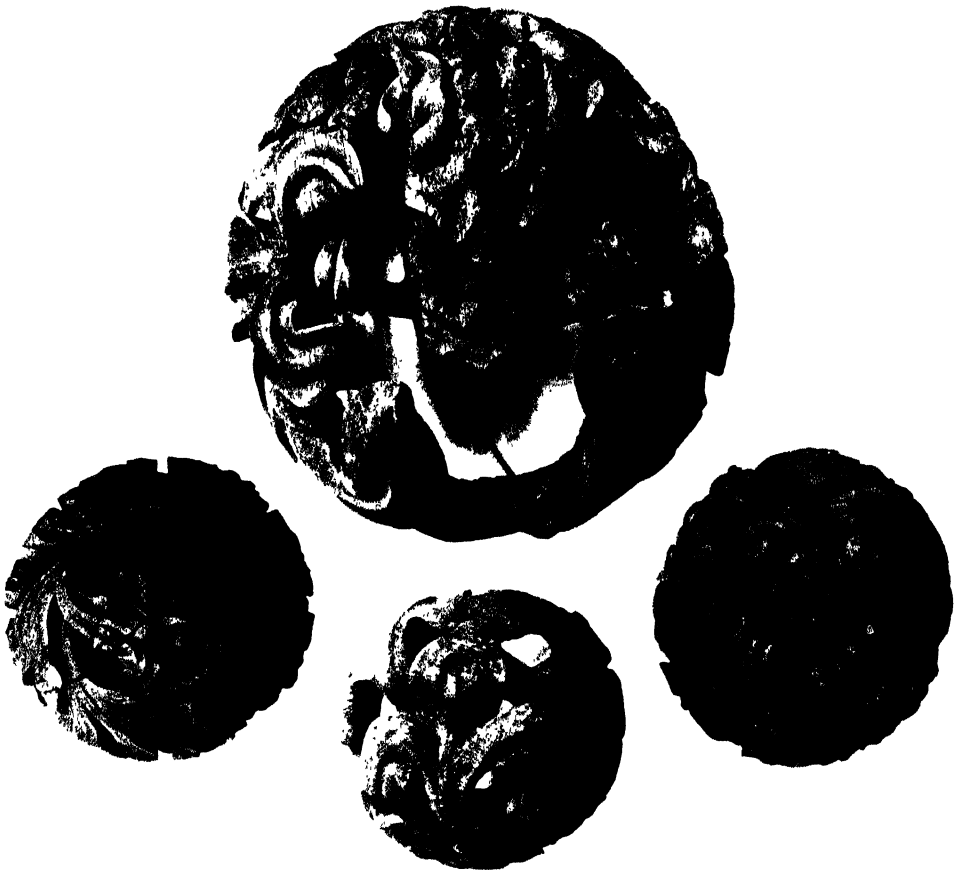
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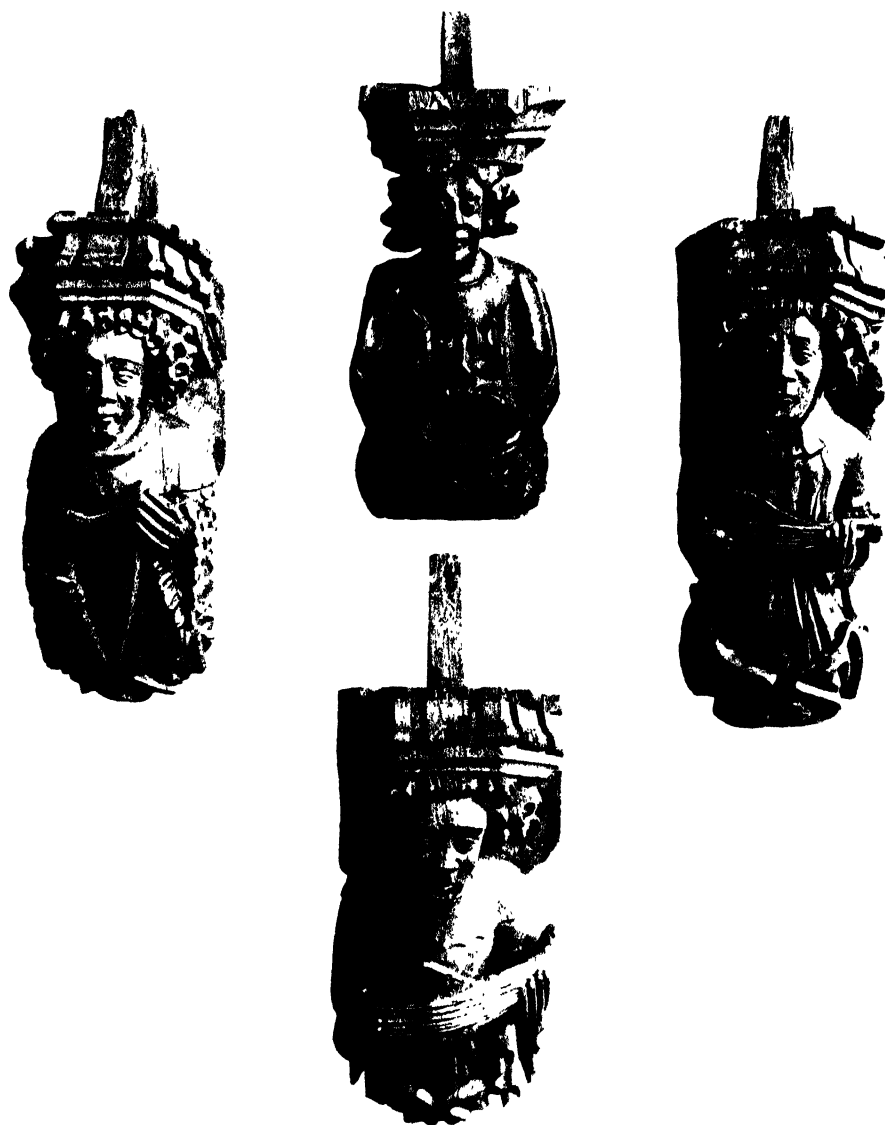
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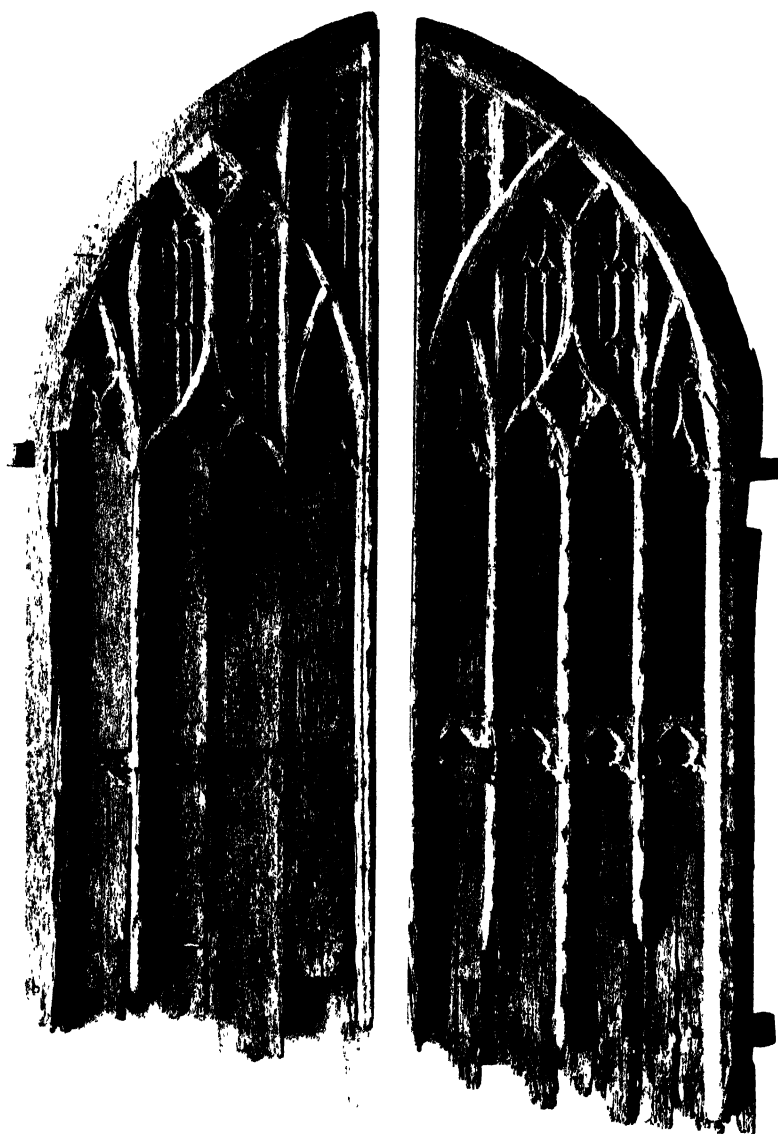
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22-32. BOSSES, from St. Albans Cathedral. 15th century.



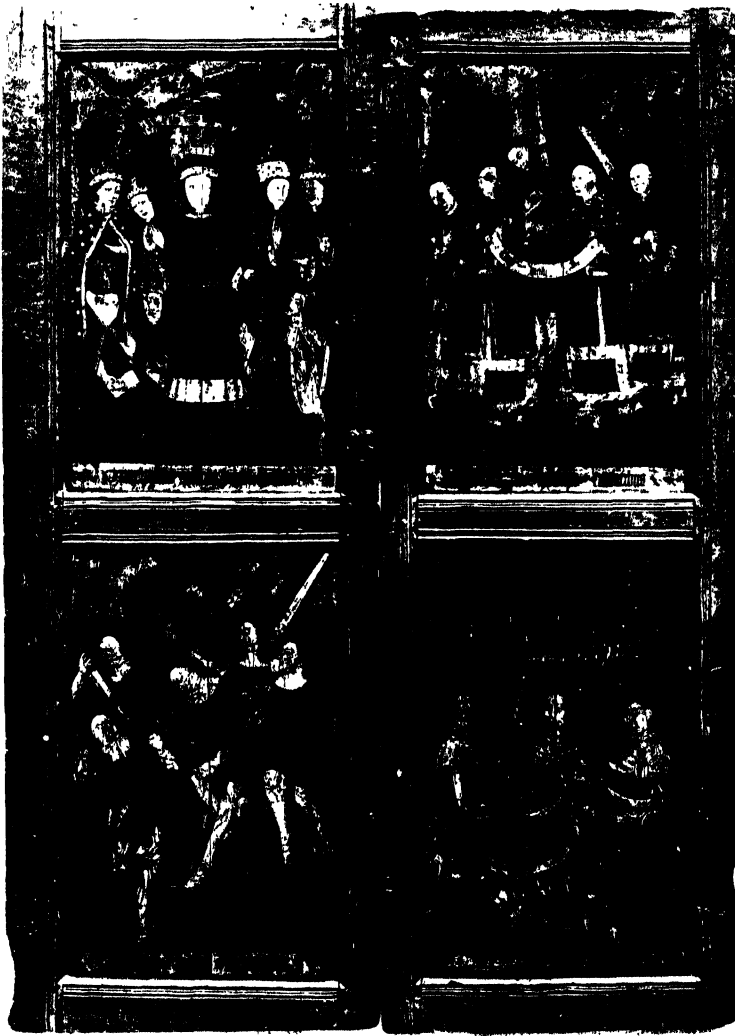
45-48. CORBELS, from a Suffolk Church. 15th century.



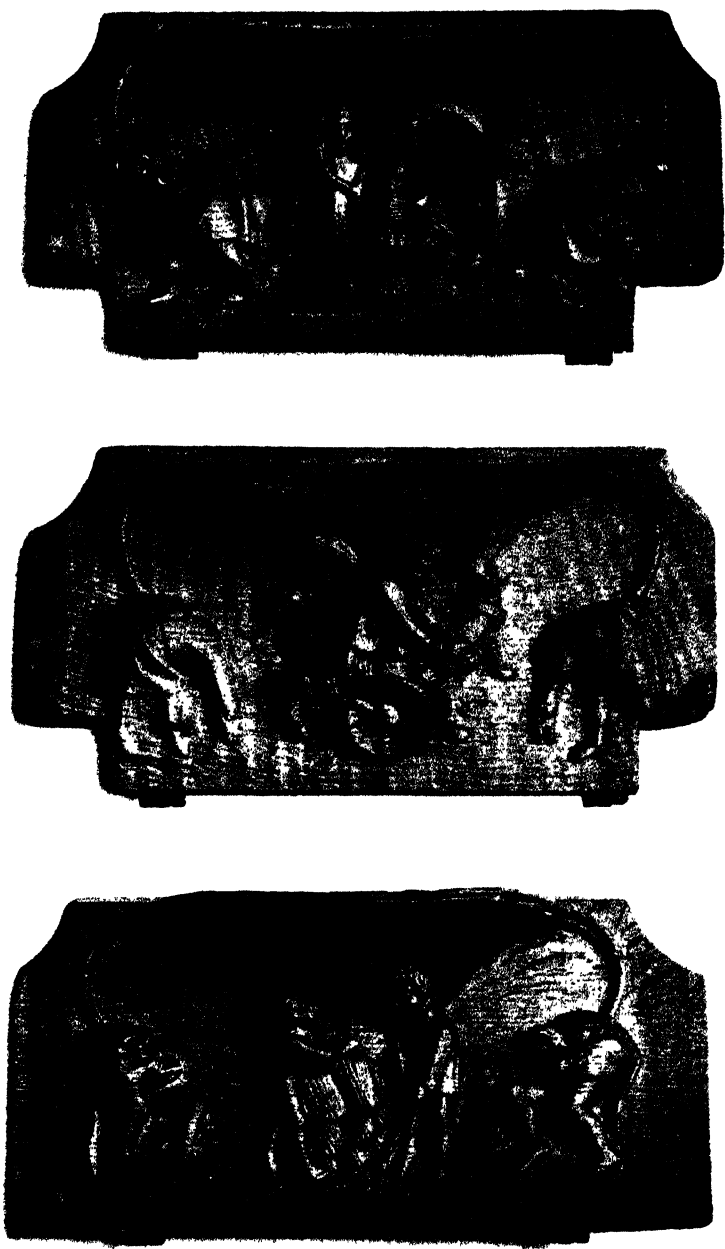
59, 60. Doors, from St. Mary's Church, Beverley.
Second half of 15th century.



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69-71. THREE POSTS, from the Altar Screen of Chichester Cathedral
(No. 53 shown in detail). About 1530.
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64-67. FOUR PAINTED PANELS, from a Reredos. From a Northamptonshire Church. About 1400.



75-77. MISERICORDS, from St. Nicholas Chapel, King's Lynn.
15th century.



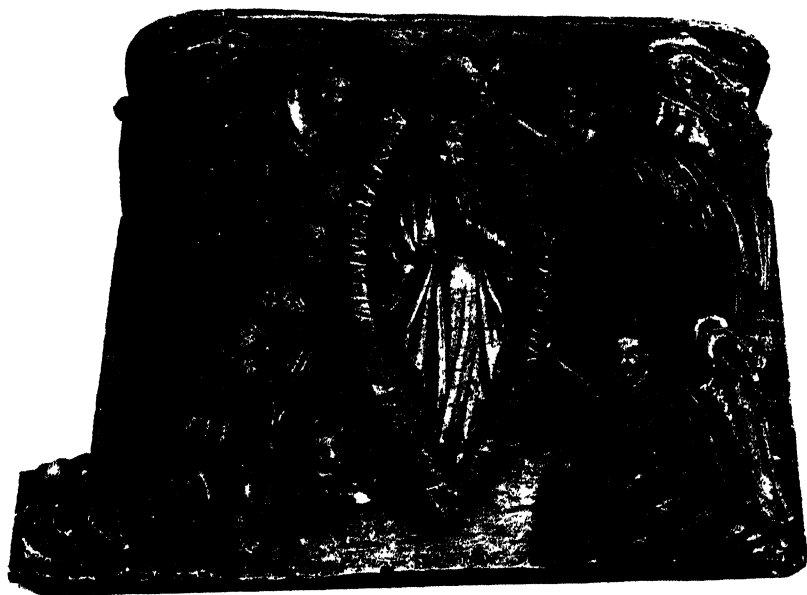
78, 79. MISERICORDS, from St. Nicholas Chapel, King's Lynn.
15th century.



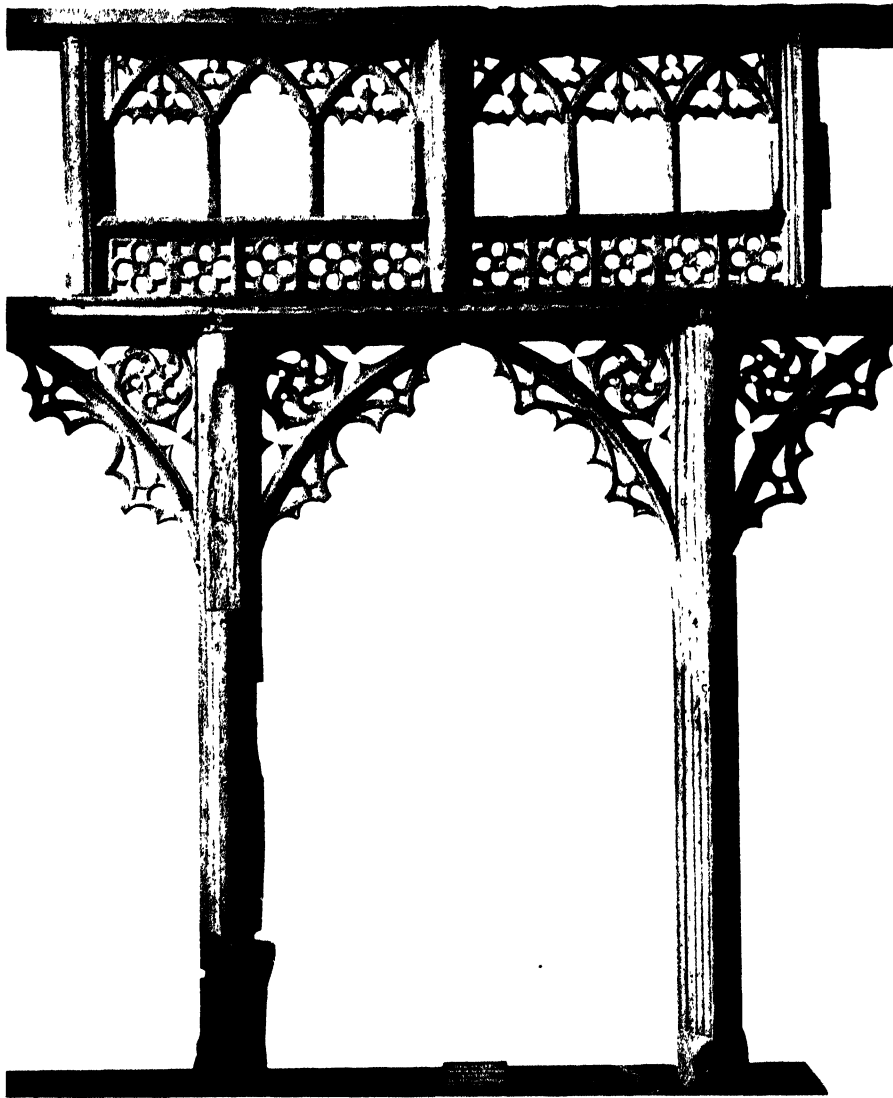
83, 84. MISERICORDS, from St. Nicholas Chapel, King's Lynn.
15th century.



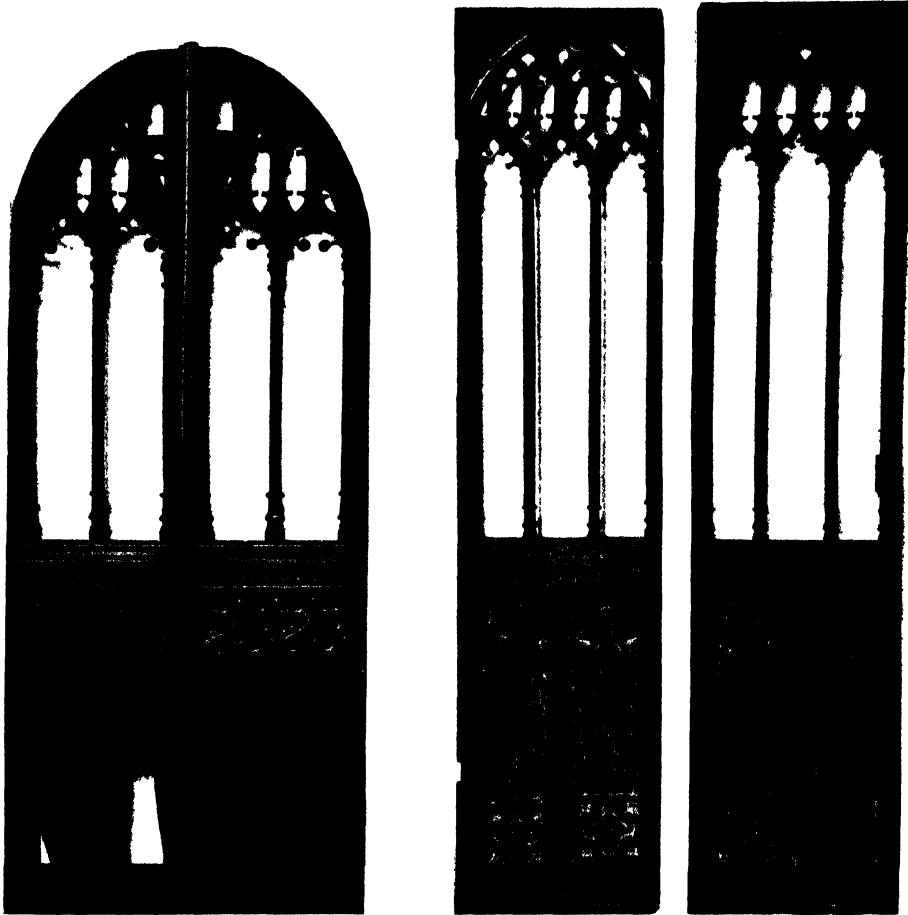
72. MISERICORD, said to have come from Wells Cathedral.
Second quarter of 14th century.



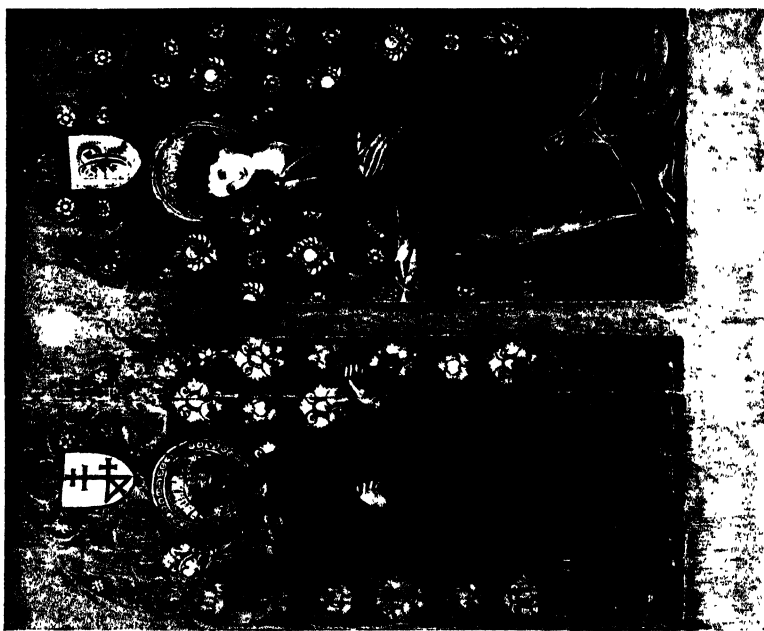
53. BRACKET, said to have come from Malmesbury Abbey.
15th century.



88. PART OF ROOD SCREEN, from Tilbrook Church, Bedfordshire.
Late 14th century.



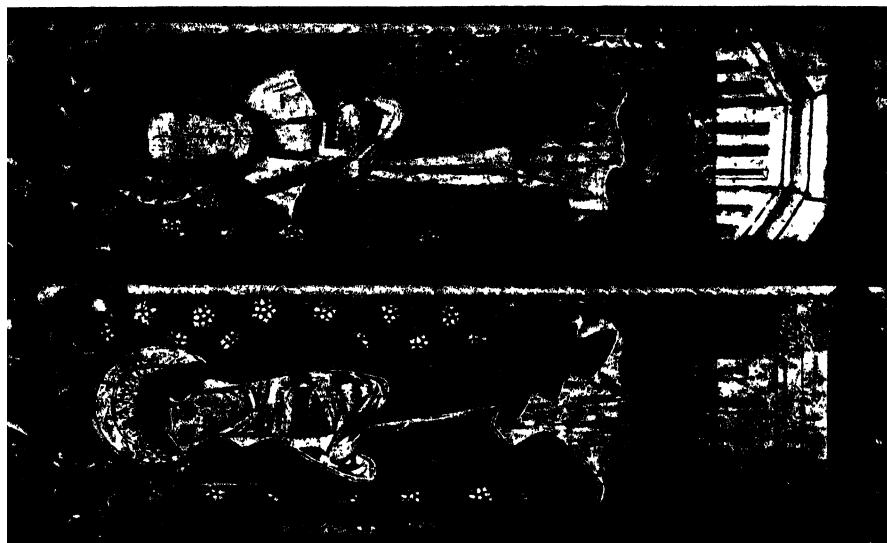
92, 93. SCREENWORK from Devonshire, probably from a church
near Exeter. Late 15th century.



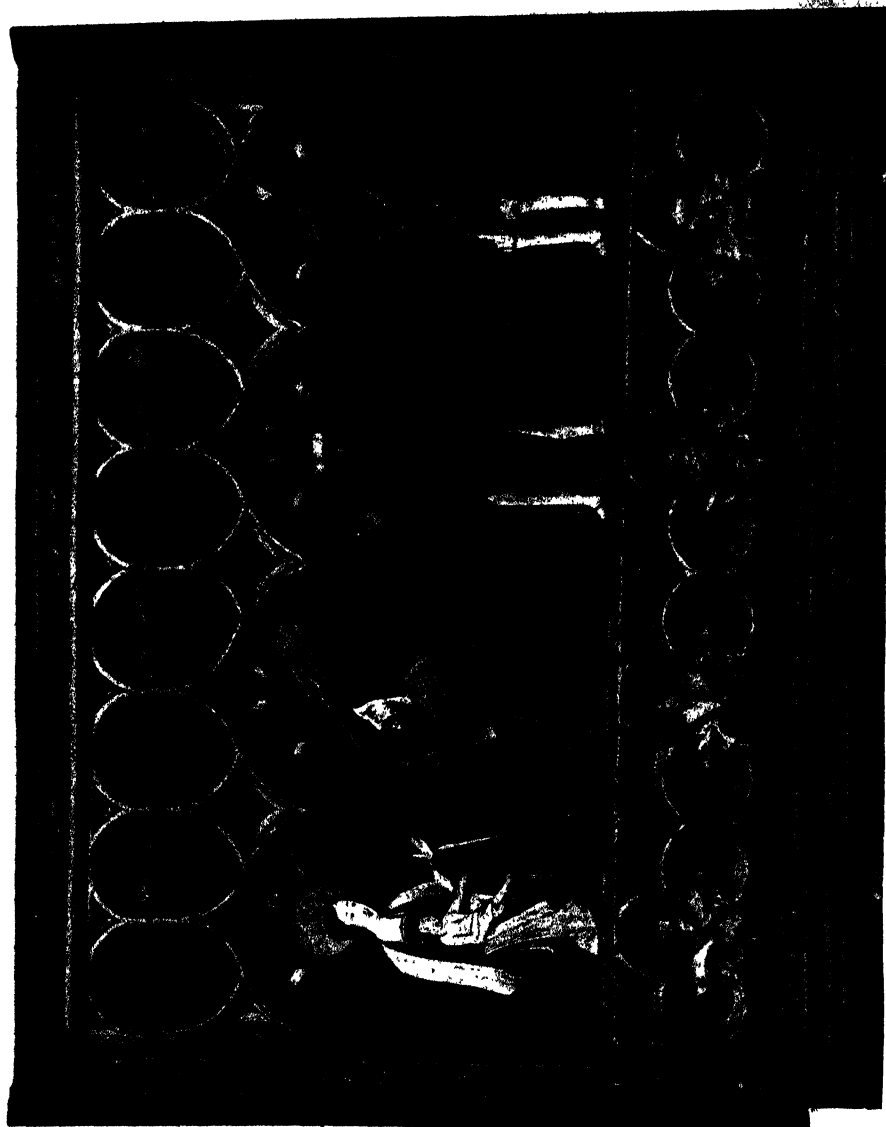
95, 96. PAINTED PANELS, from the Screen of St. John's Church, Maddermarket, Norwich.
Middle of 15th century.



68. PAINTED PANEL, from a Reredos.
15th century.
Given by A. H. Foss, Esq.



98. PAINTED PANELS, from the Screen of Tatterford Church, Norfolk. Late 15th century.
Given by J. H. Fitzhenry, Esq.



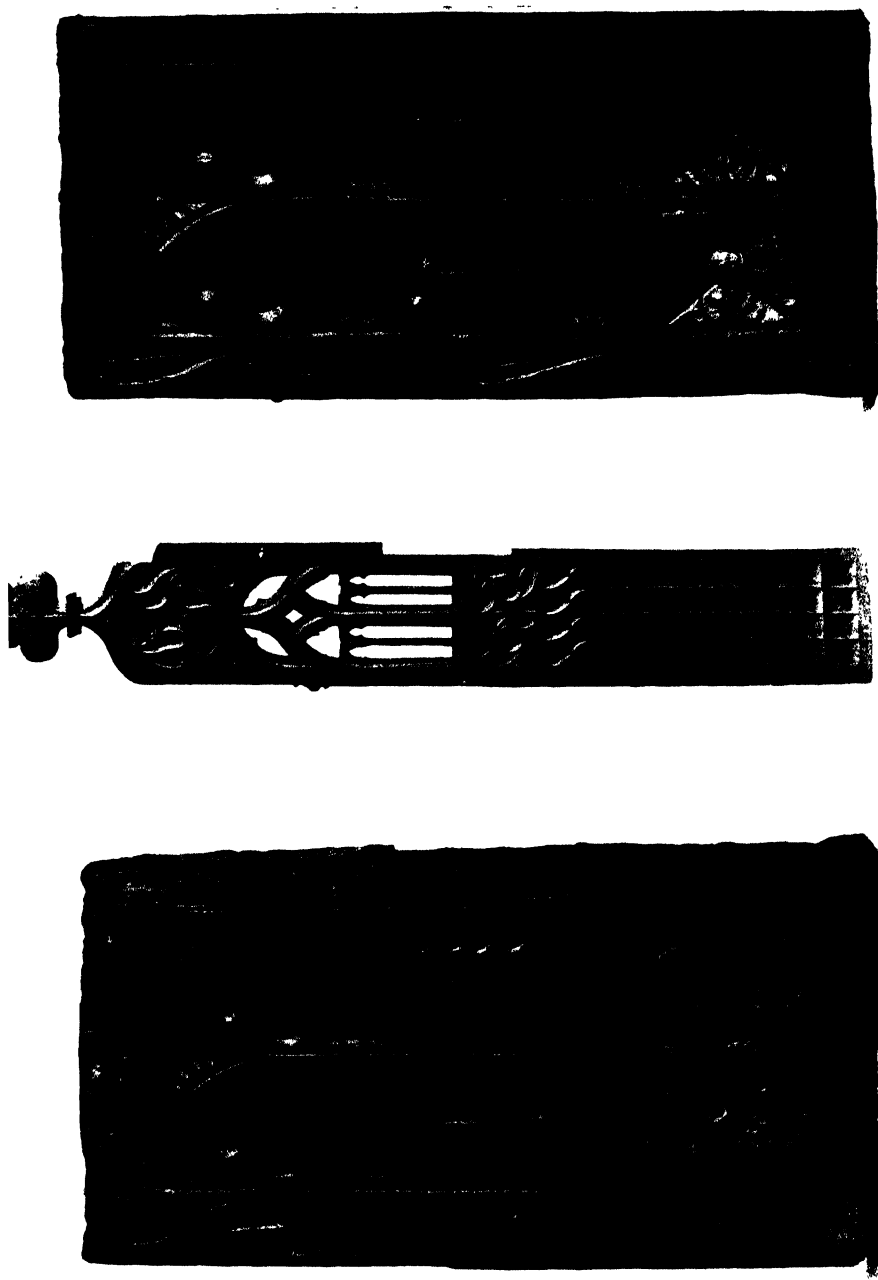
97. PAINTED PANELS, from a Devonshire Screen. Early 16th century.
Given by Viscount Lascelles, K.G.



85. STALL CANOPY, from St. Katharine-by-the-Tower, London. Late 14th century.

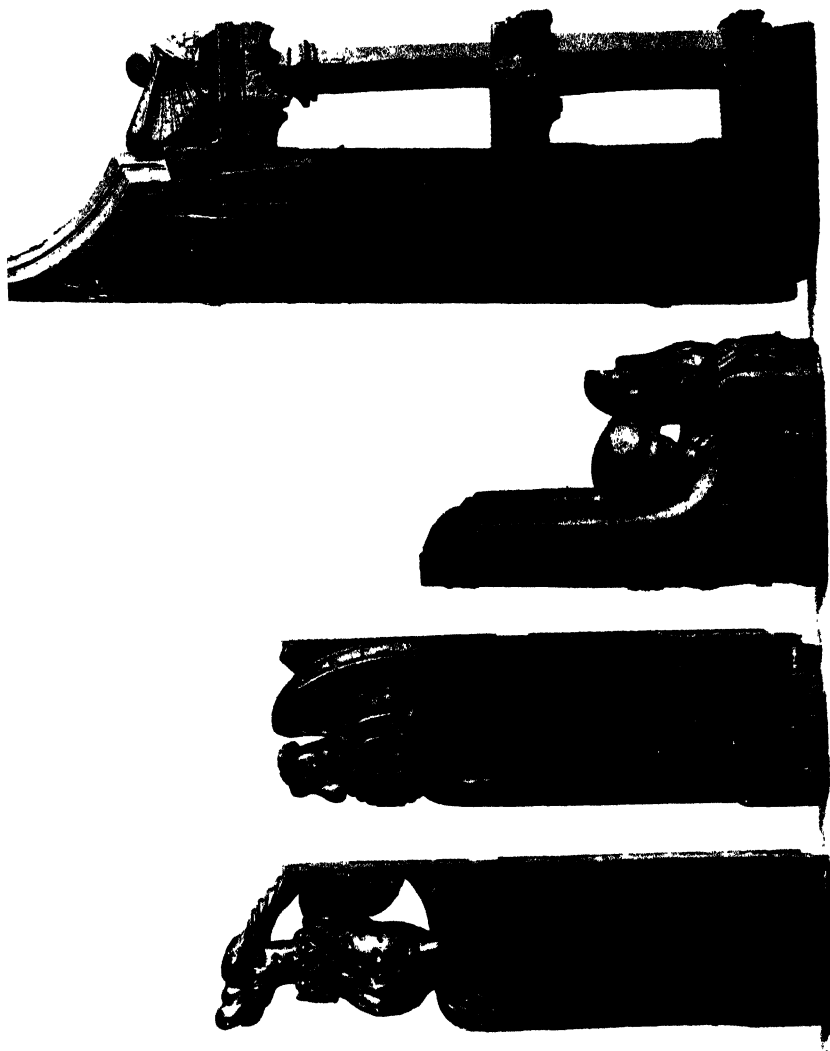


124. TRACERY, from a Somerset Screen. Late 15th century.

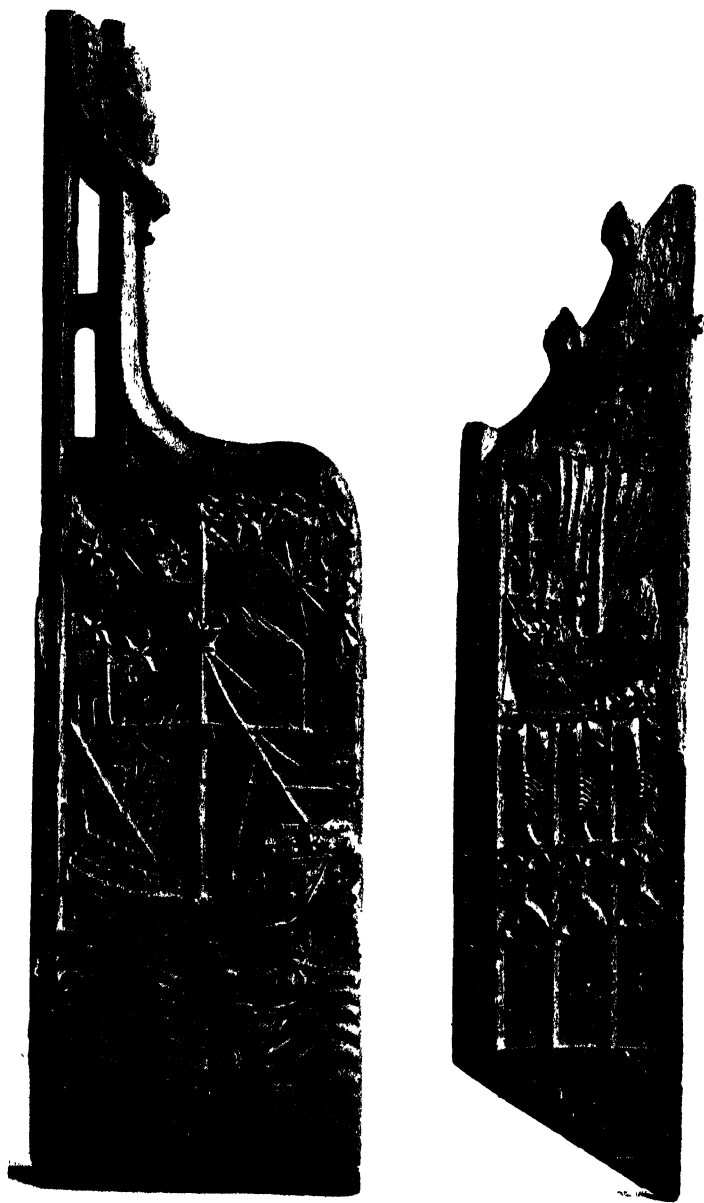


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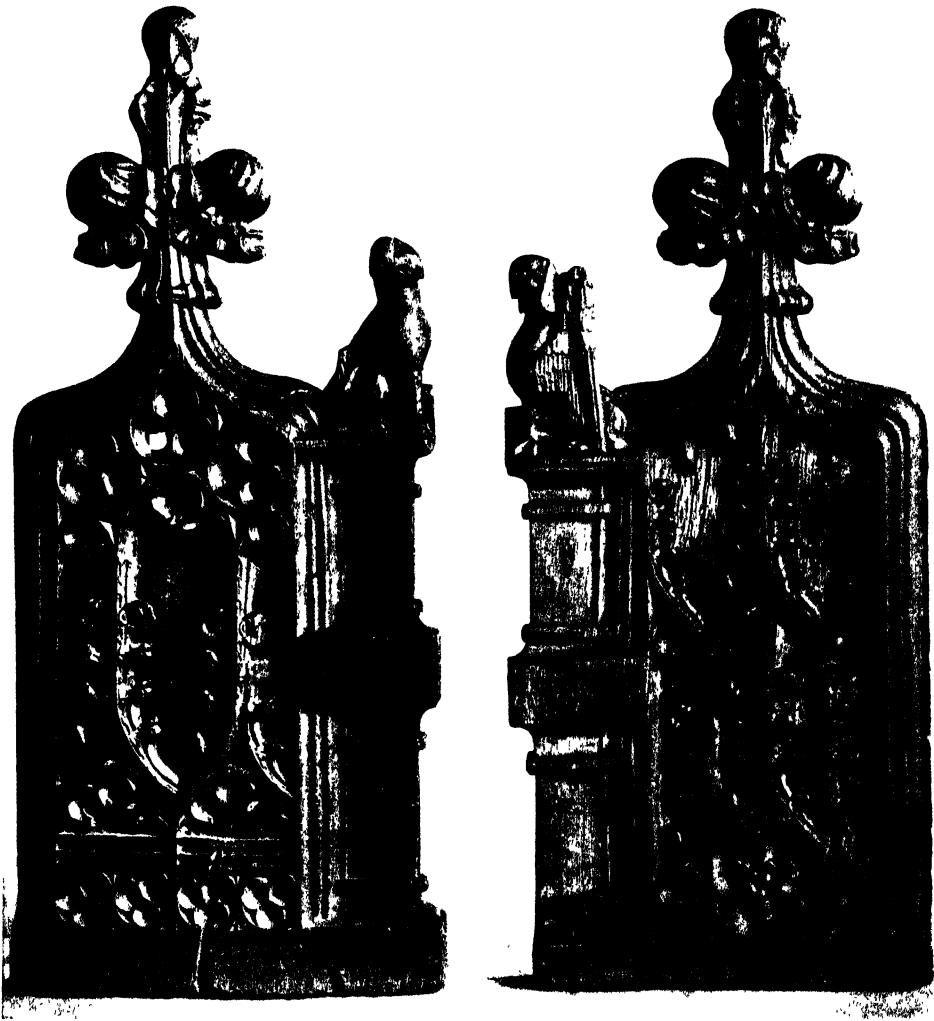
190. STALL-END, from St. Mary's Church, Lancaster. Early 14th century.
191. Two BENCH-ENDS, from Devon or East Cornwall. Late 15th century.



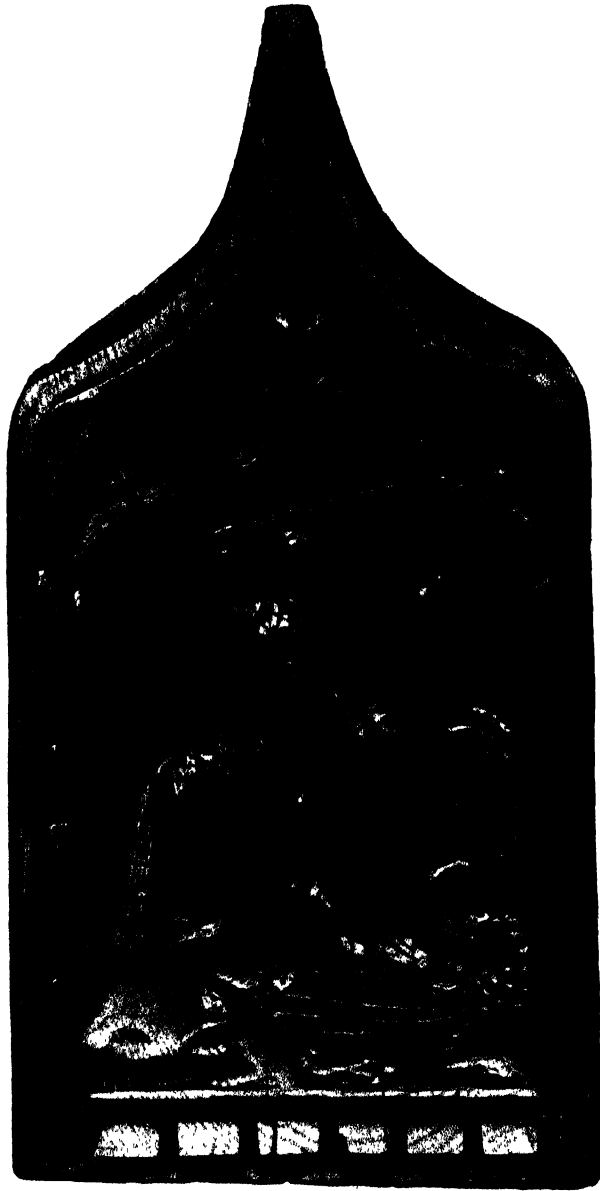
156-160. FRAGMENTS OF STALL-ENDS, from St. Nicholas Chapel, King's Lynn.
15th century.



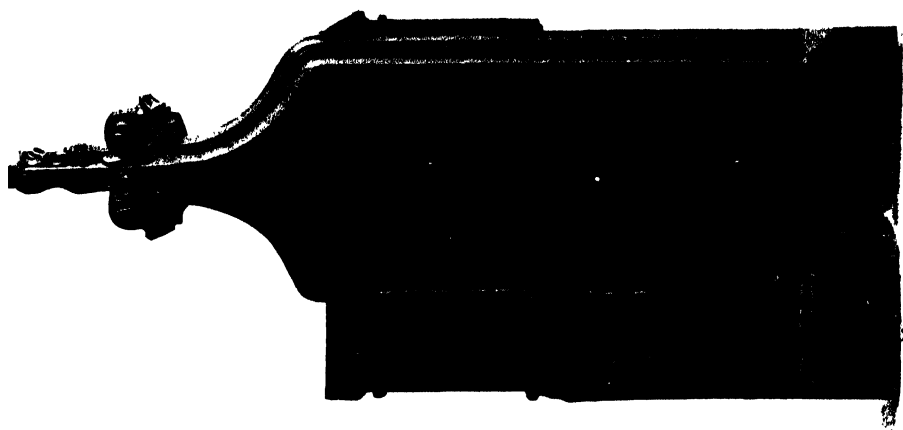
152, 153. STALL-ENDS, from St. Nicholas Chapel, King's
Lynn. 15th century.



171, 172. BENCH-ENDS, from a Suffolk Church.
15th century.

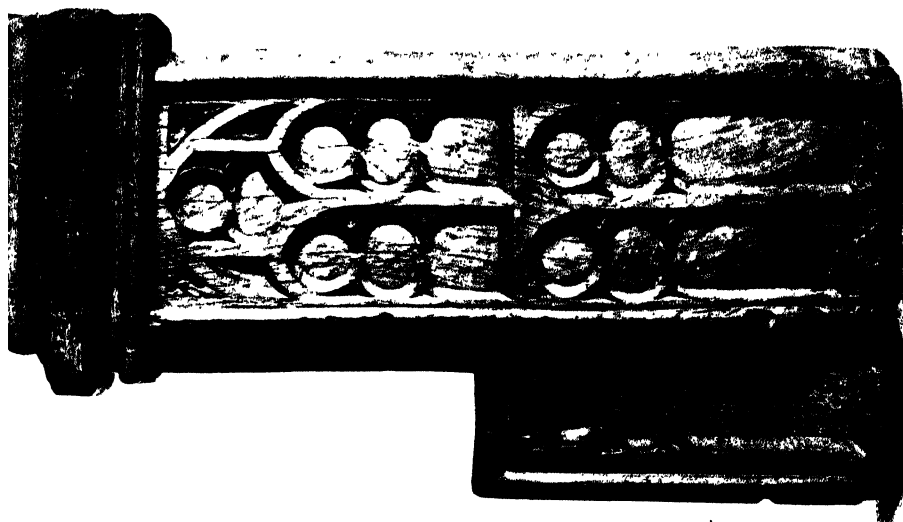


173. UPPER PART OF A STALL-END, from a Norwich Church
15th century.



BENCH-ENDS.

162. From St. Nicholas Chapel,
King's Lynn.

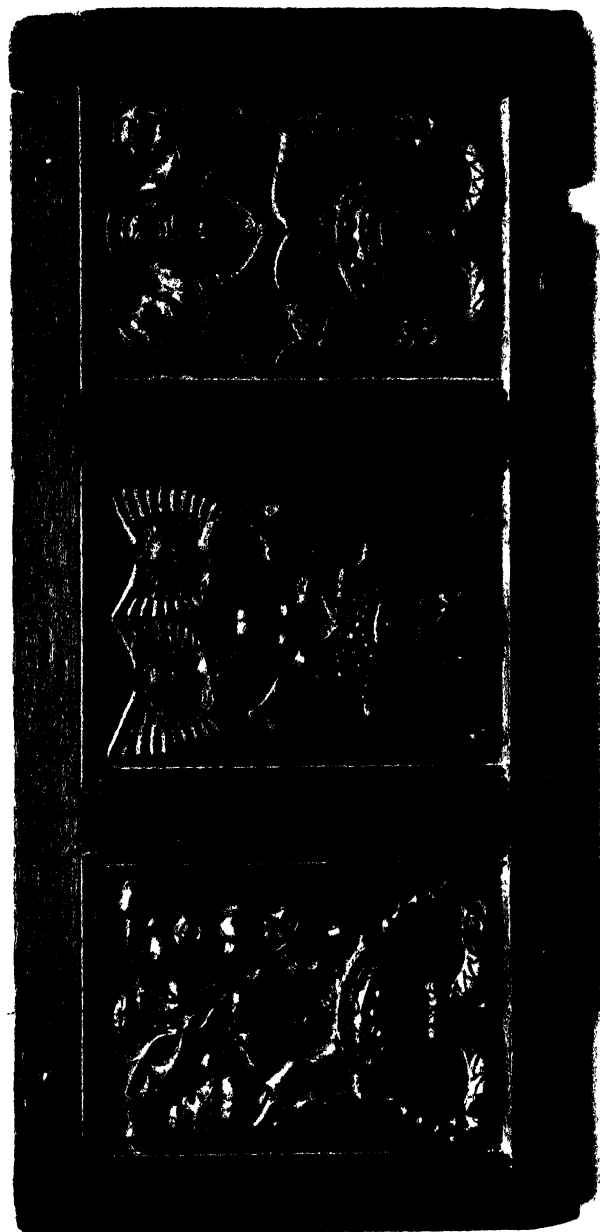


15th century.

182. From Great Tew Church, Oxfordshire.
Given by Aymer Vallance, Esq.



194, 195. BENCH-ENDS, from a Devonshire Church.
Early 16th century.
Given by Sir Henry Howorth, K.C.I.E.



202. PANEL, said to have come from Great Chesterford Church, Essex. First half of 16th century.



87. EAGLE LECTERN, said to have come from a Church in Dorset.
15th century (the stand later).

Given by Messrs. J. Wippell & Co. Ltd.



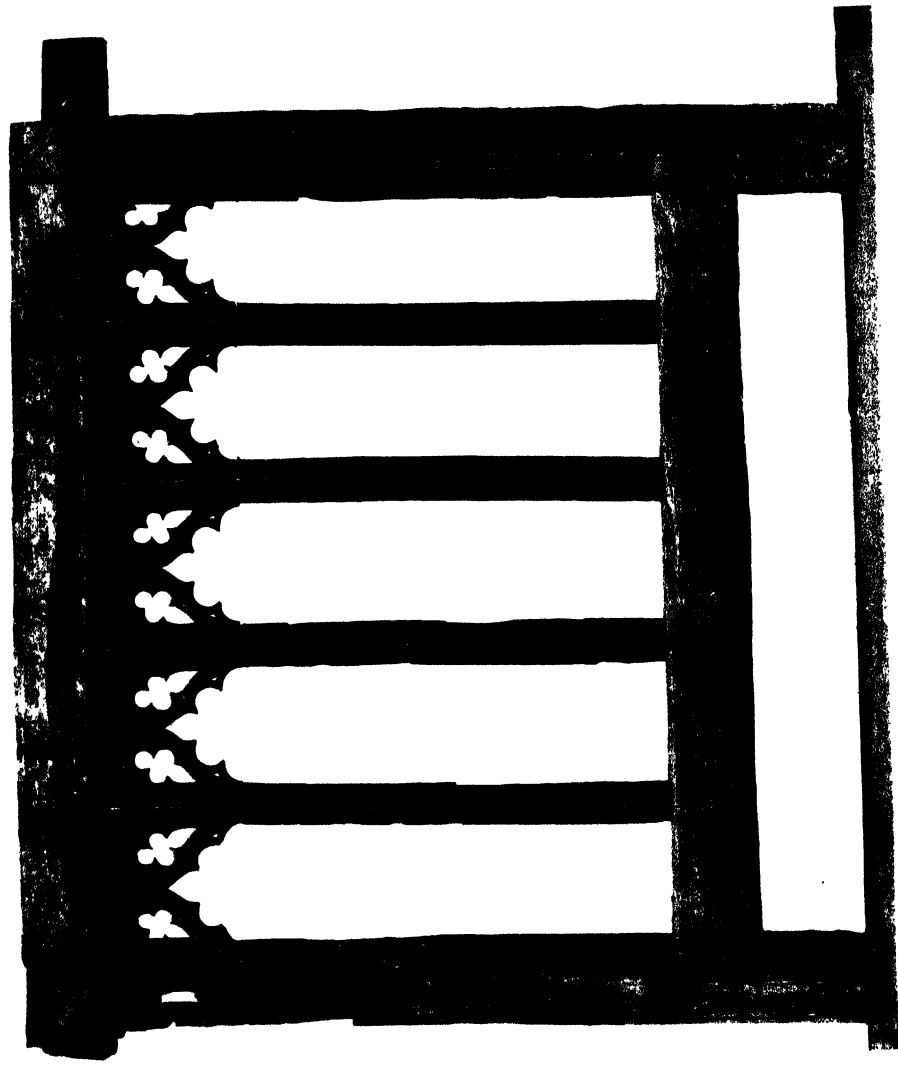
205. CORNER POST ("Finney's" Post),
from Burton-on-Trent.
Early 15th century.



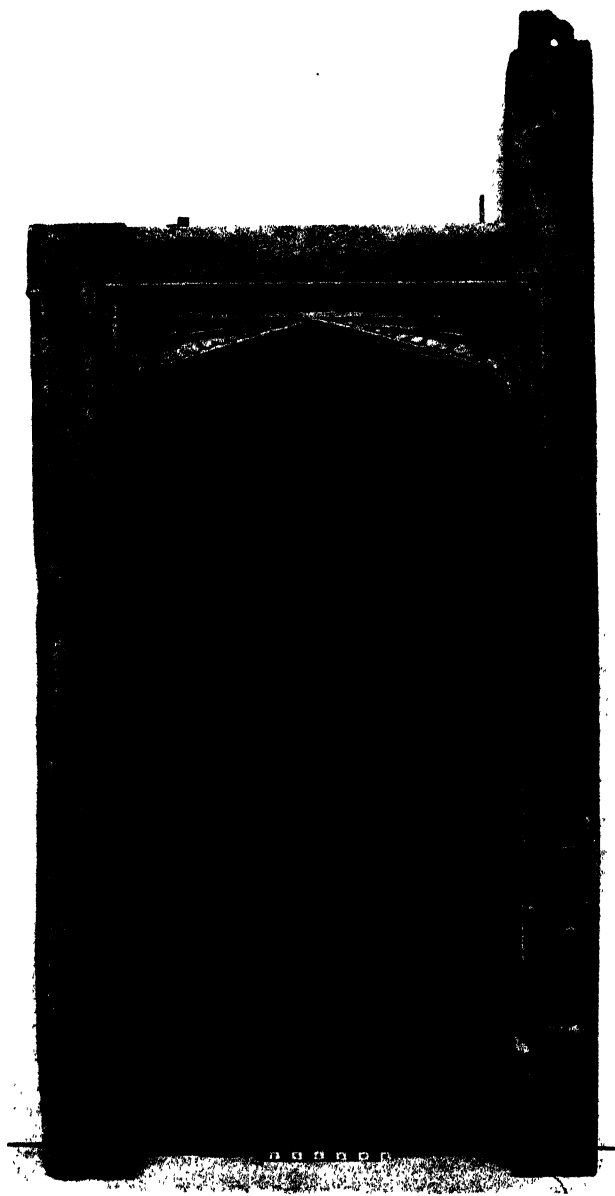
207. CORBEL-BRACKET OF CORNER
POST.
About 1500.



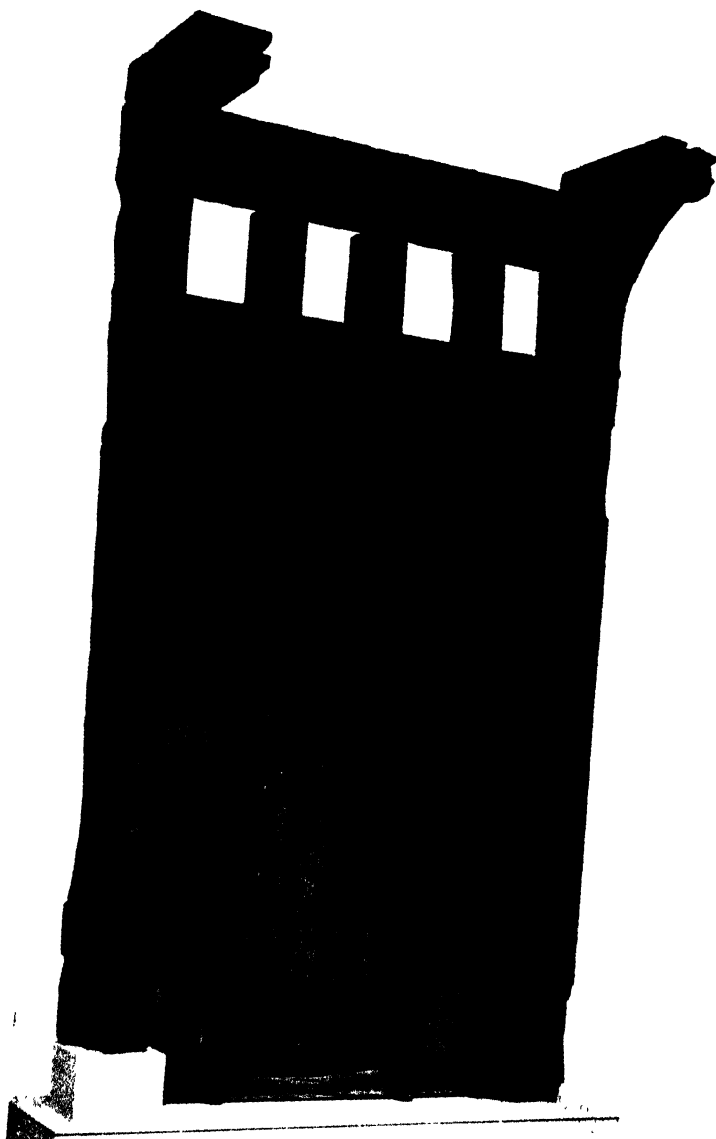
208, 209. CORNER POSTS, from Bury St. Edmunds.
Second quarter of 16th century.



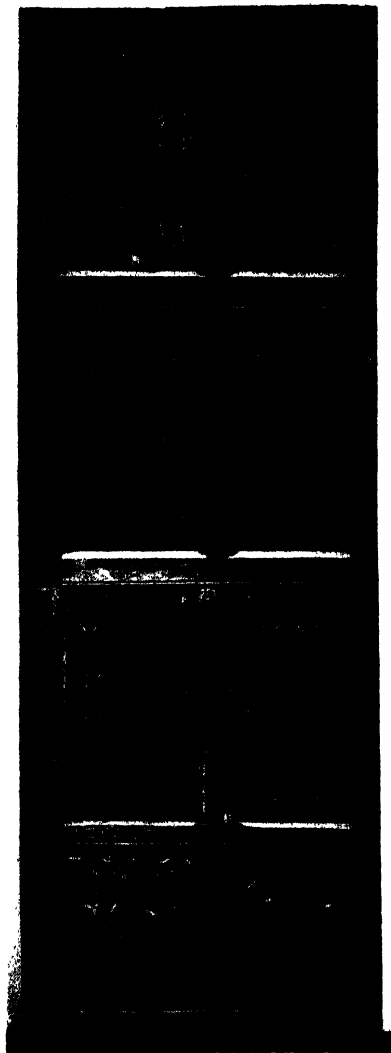
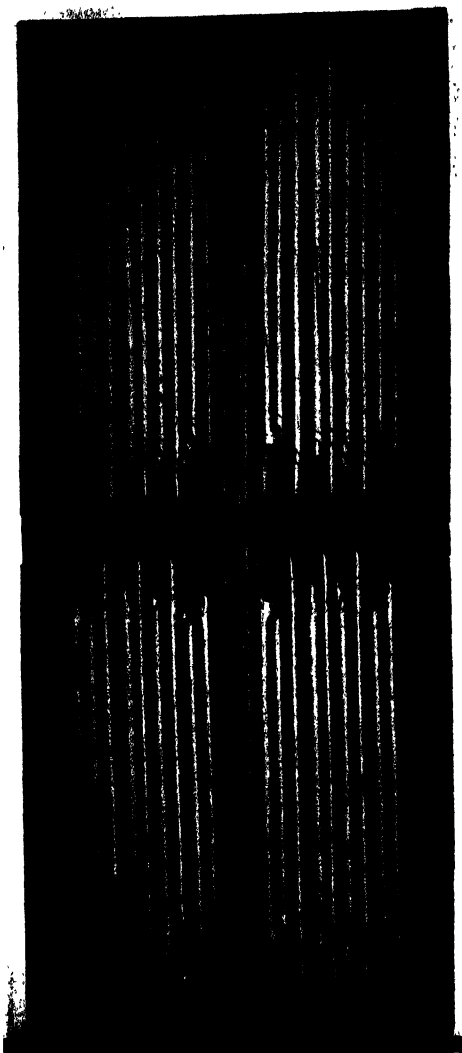
213. FRAMEWORK OF A WINDOW, from Hadleigh, Suffolk. Late 15th century.
Given by A. H. Fass, Esq.



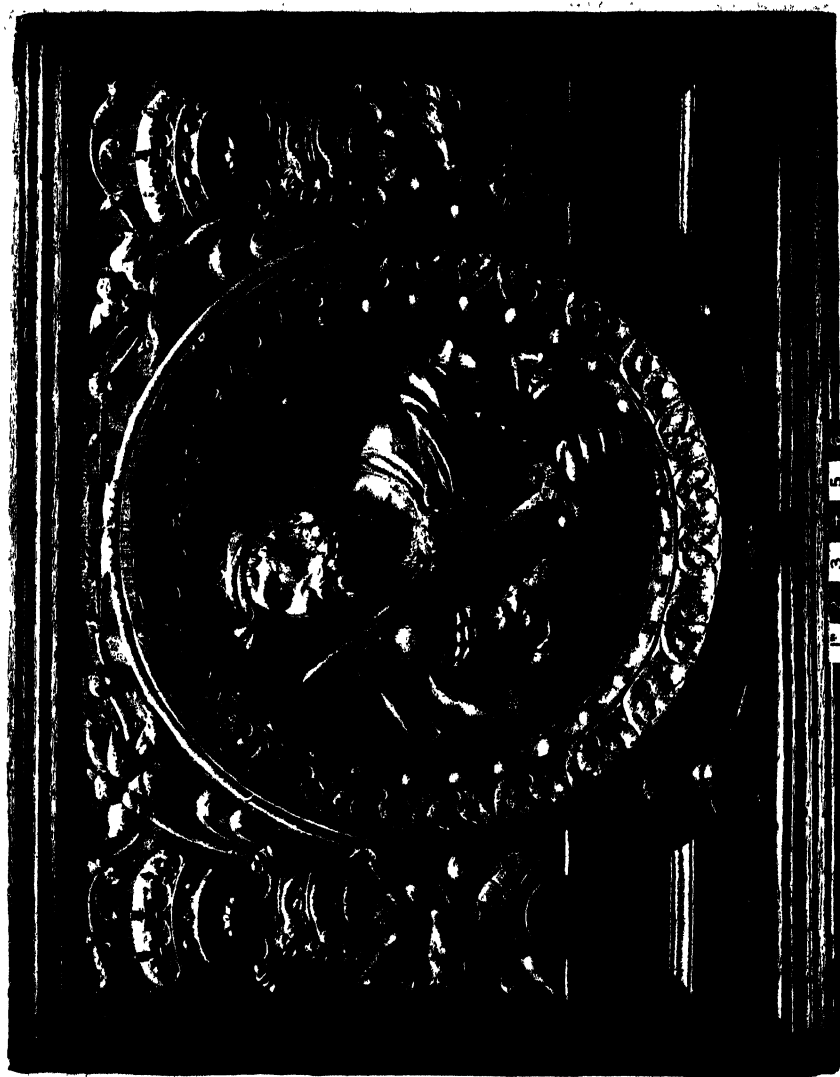
218. DOORWAY, from Clare, Suffolk.
Early 16th century.



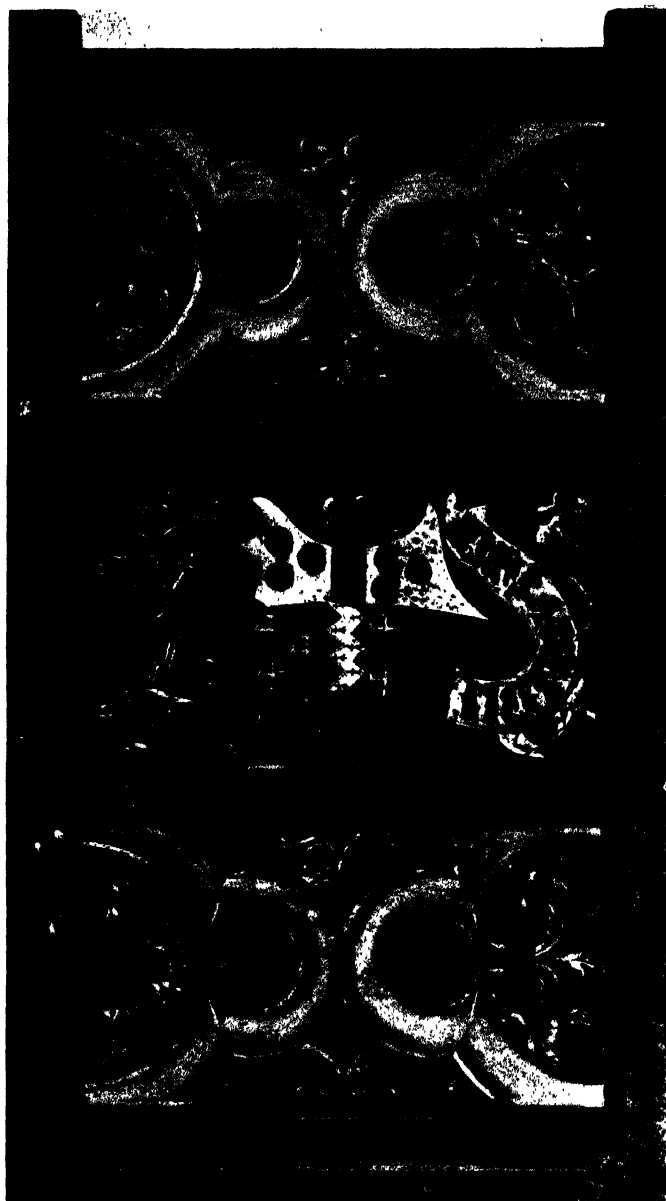
219. DOORWAY, from Ipswich. Early 16th century.
Given by Sir George Donaldson.



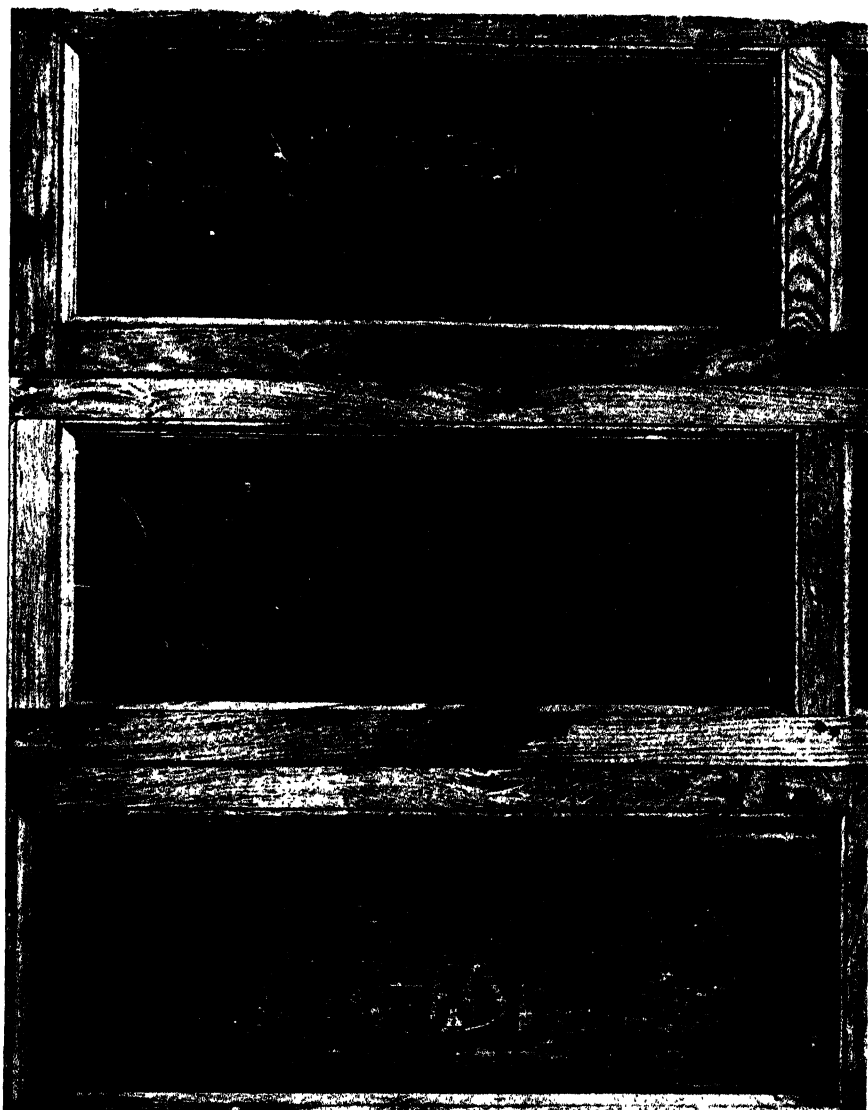
222-223. Two Doors. Early 16th century.
(1) From Lavenham, Suffolk. (2) From Norwich.



250. PANEL, carved with the head of a Warrior-King. About 1530-1540.



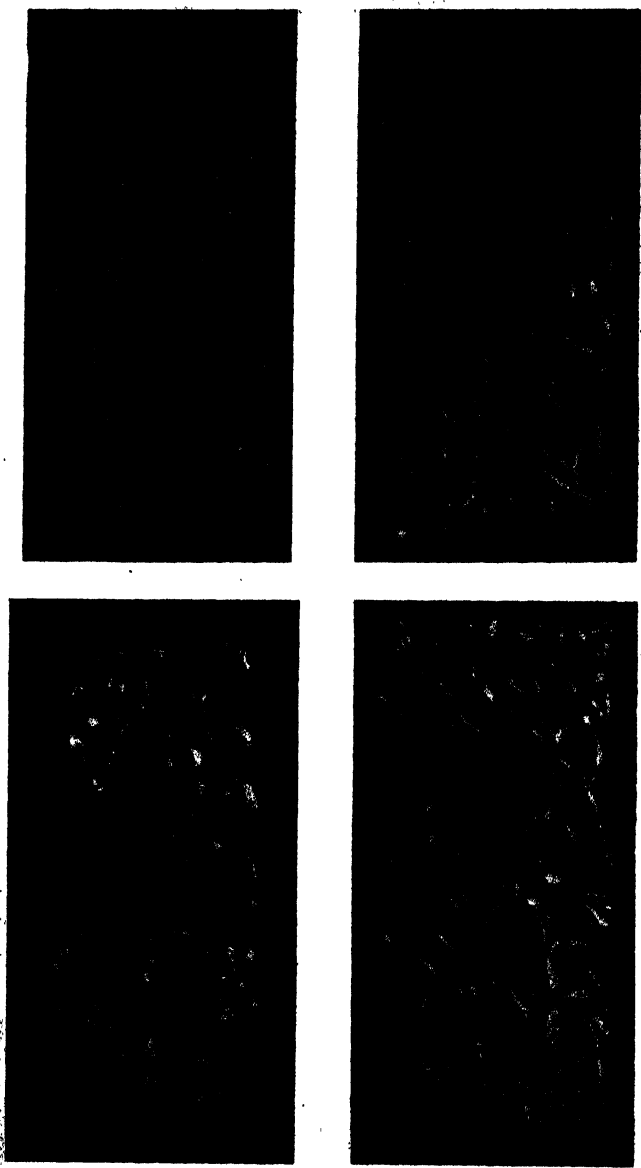
278. PANEL, carved and painted, with the Arms of Sir Thomas Barnardiston;
from Brent Eleigh Hall, Suffolk. About 1530-1540.



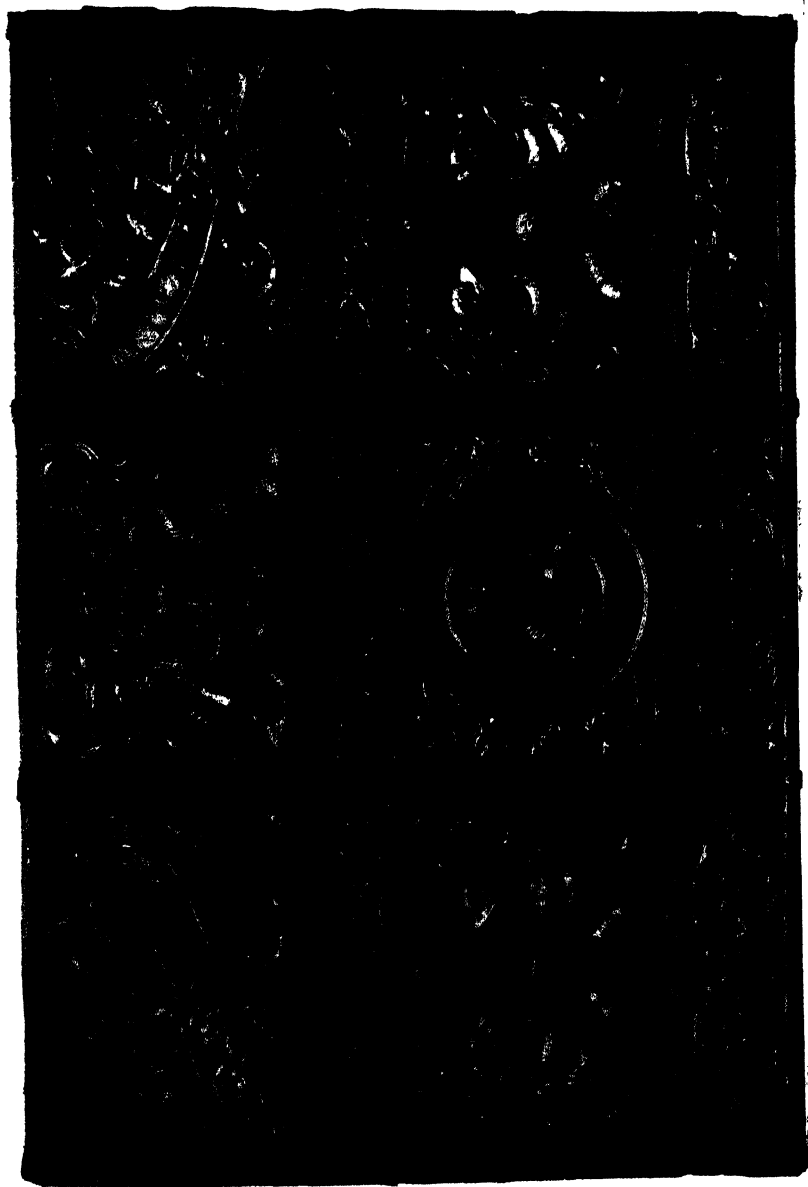
240. PANELS, with incised designs and the Arms of Sir William Kingston.

1539-1540.

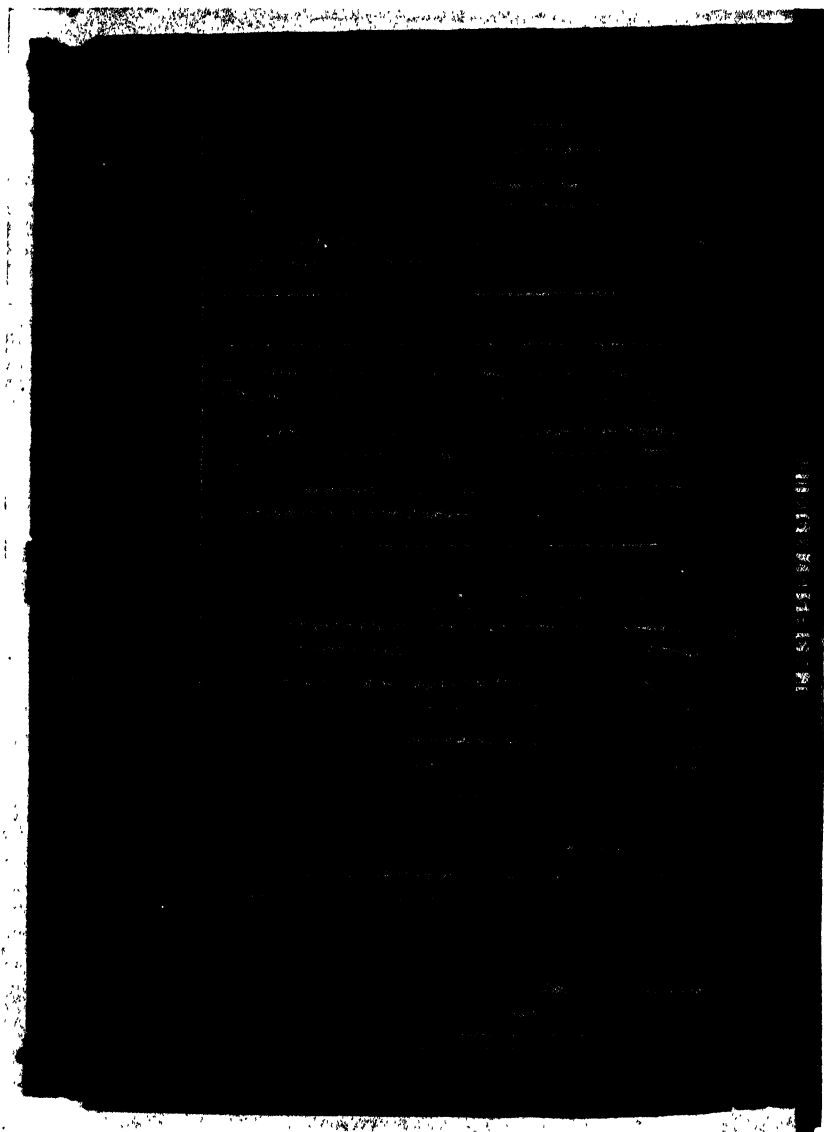
Given by H. Avray Tipping, Esq.



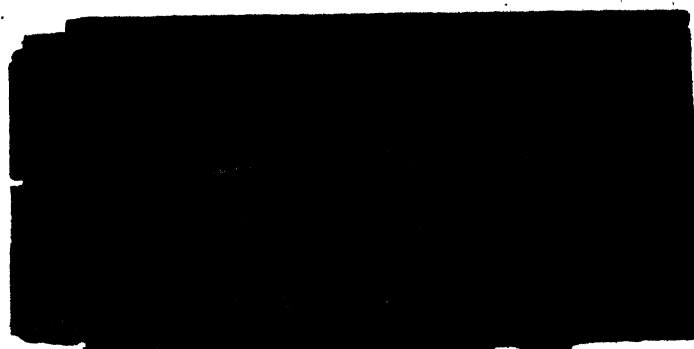
279-282. PANELS, with the badge of Edward,
Prince of Wales. Dated 1540.



283. PANELLING, from Beckingham Hall, Essex. Dated, 1546.

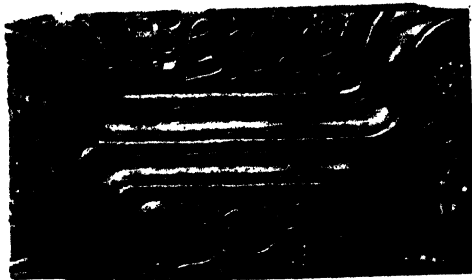


284. PANELLING from a Farm-House at Kingstone, Somerset.
Early 16th century.



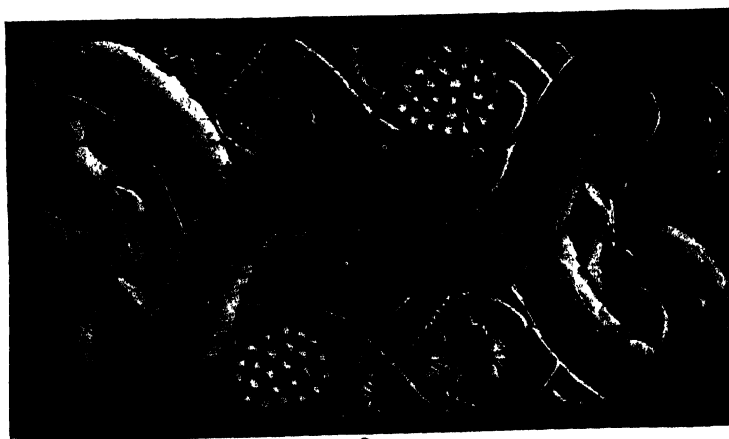
294

Early 16th century.



300
298

PANELS, carved with rib patterns.

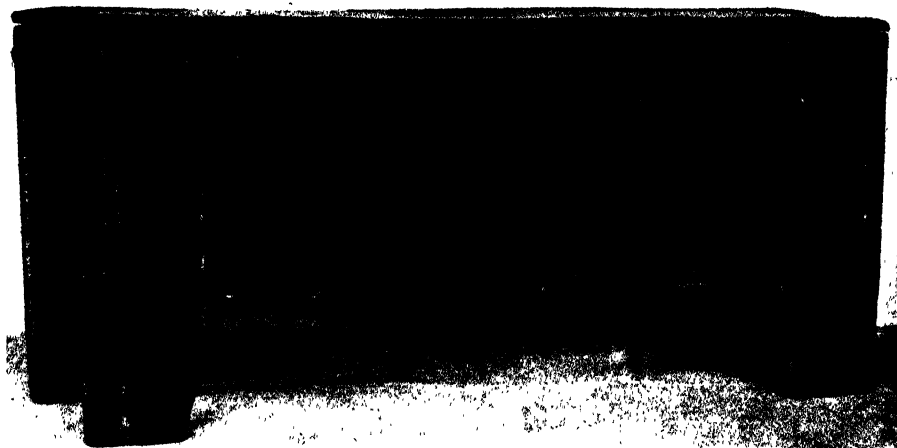


293

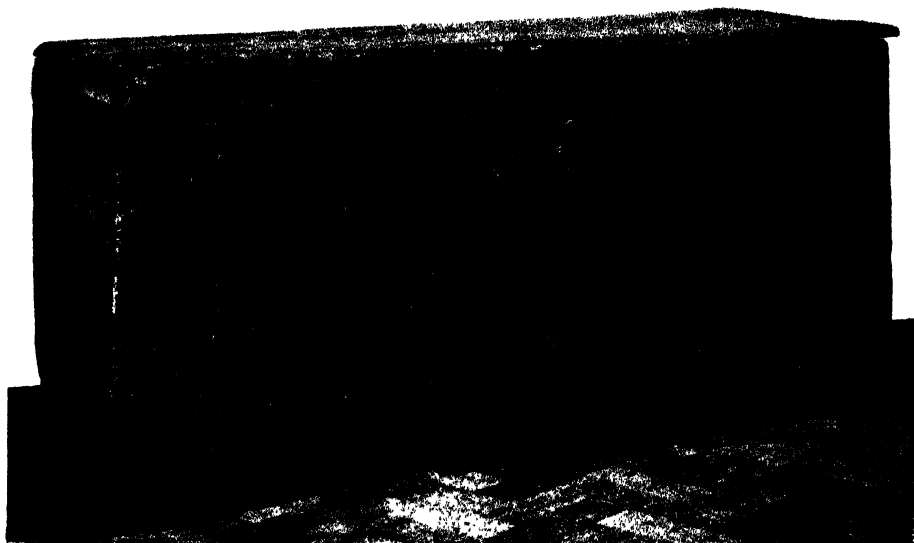
293, 294, 298 and 300.



302. CHEST. 13th century.



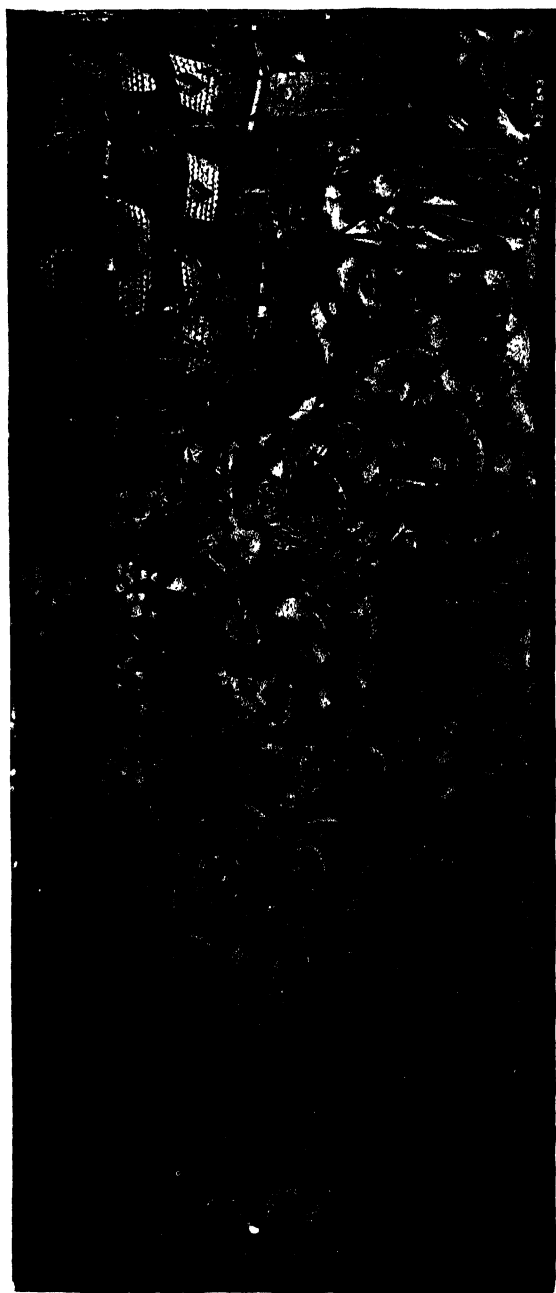
303. CHEST, from a Surrey Church. 13th century.
Given by Sir Edmund Davis.



304. CHEST, from Great Bedwyn Church, Wilts. 13th century.



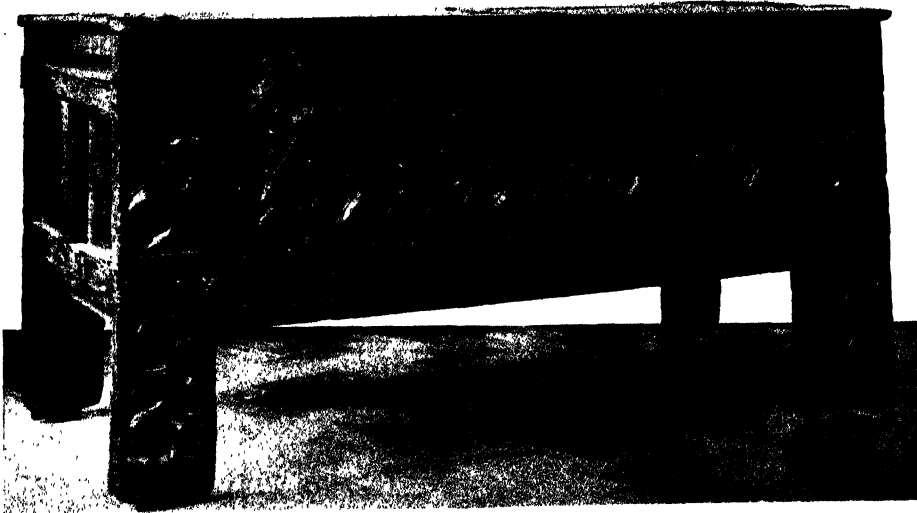
305. CHEST. 13th or 14th century. Given by J. Dowell Phillips, Esq.



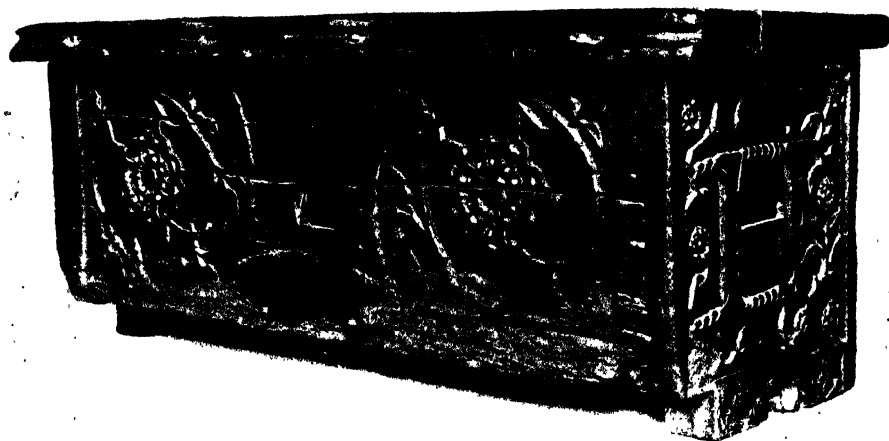
306. CHEST-FRONT, carved with the Legend of St. George and the Dragon.
14th century.



307. CHEST-FRONT, carved with the Annunciation, Nativity, and other subjects. 14th century.



308, 309. Two CHESTS. 14th century.



311. THE "FARES" CHEST (showing front and back).
Late 15th century.
Given by J. Dowell Phillips, Esq.



312. CHEST. Late 15th century. Given by Mrs. Graham Rees-Mogg.



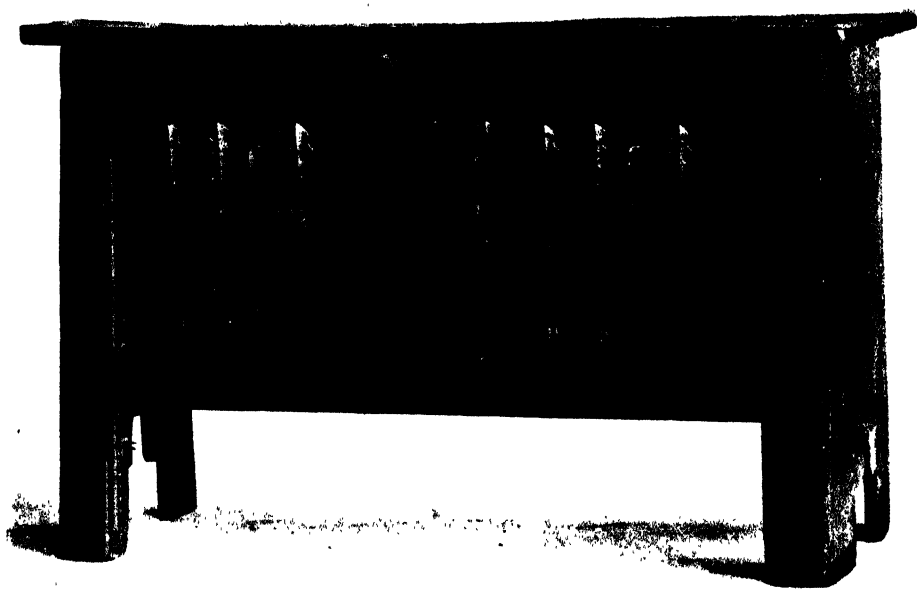
310. CHEST. 15th century.



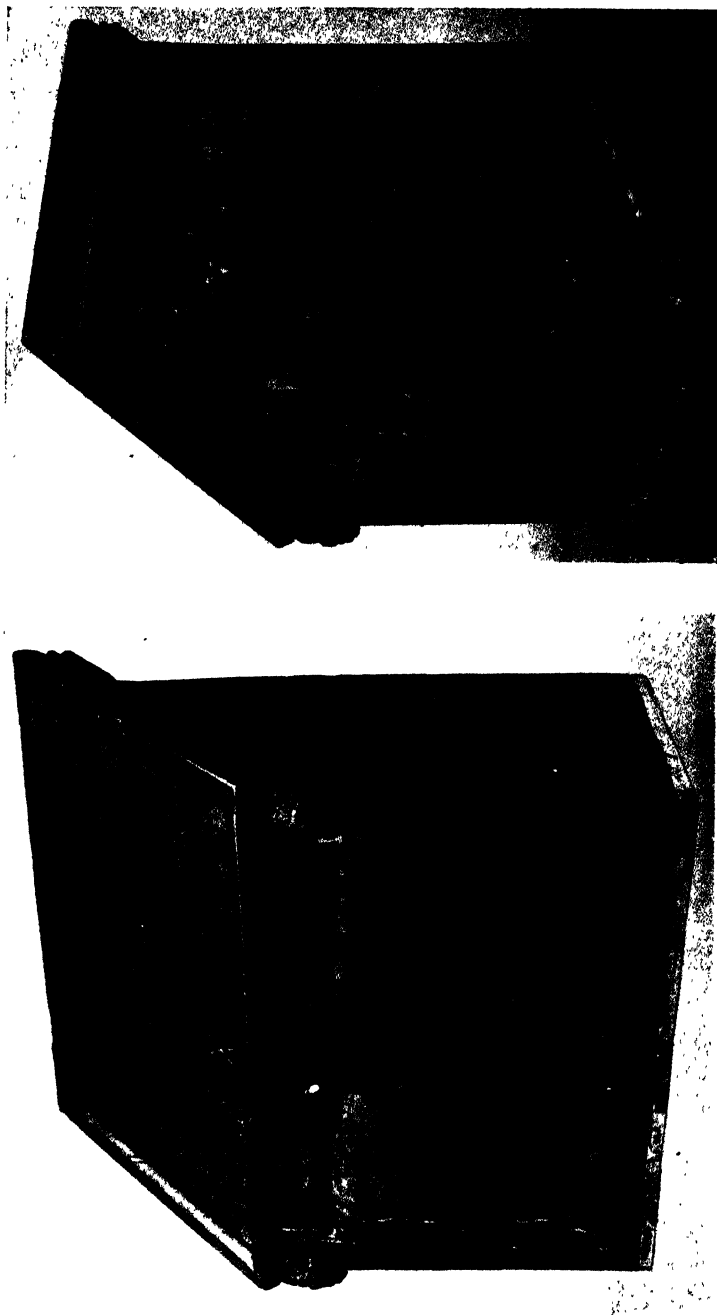
314. CHEST. Early 16th century. *Given by Robert Mond, Esq.*



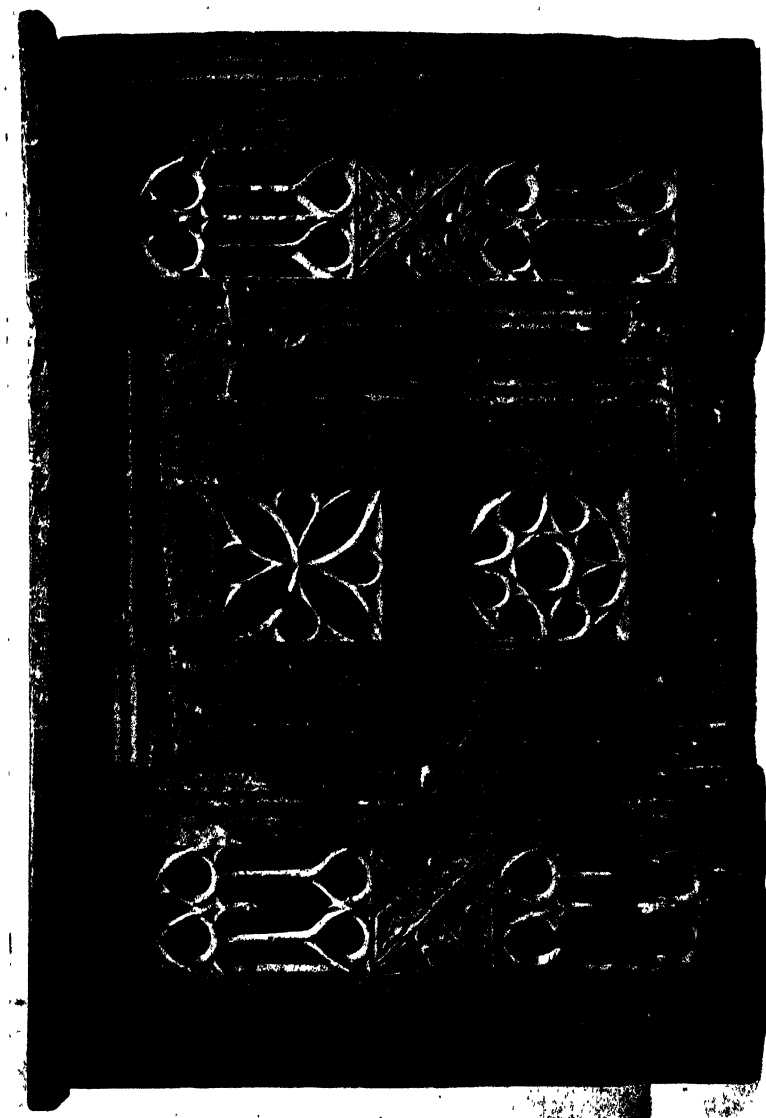
313. CHEST. About 1500. *Given by Sigismund Goetze, Esq.*



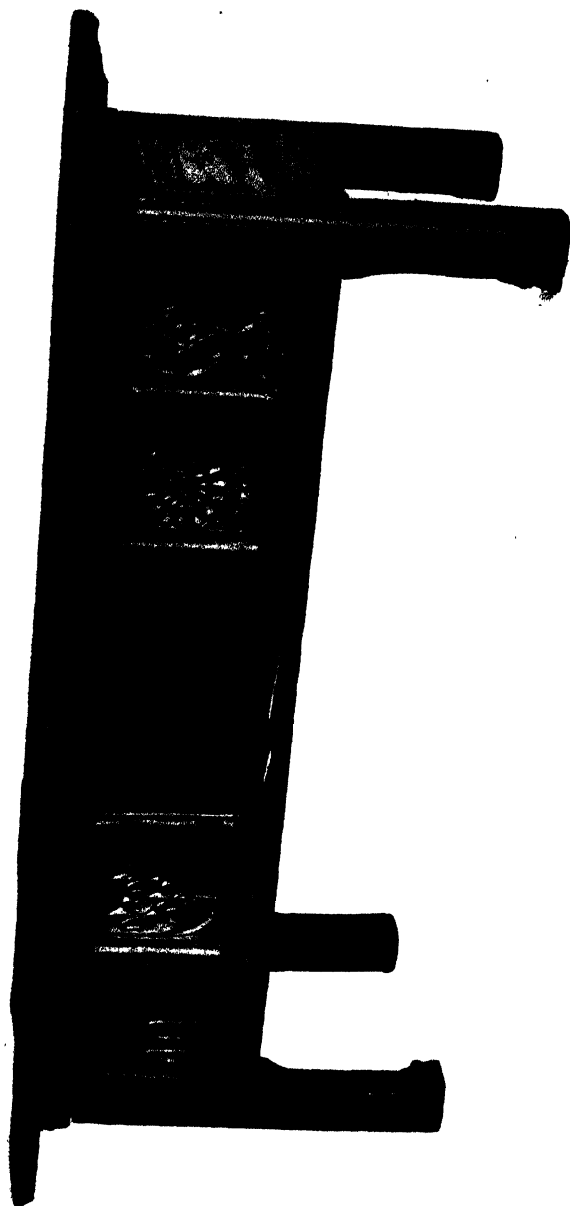
315. CHEST. Early 16th century. *Given by Robert Mond, Esq.*



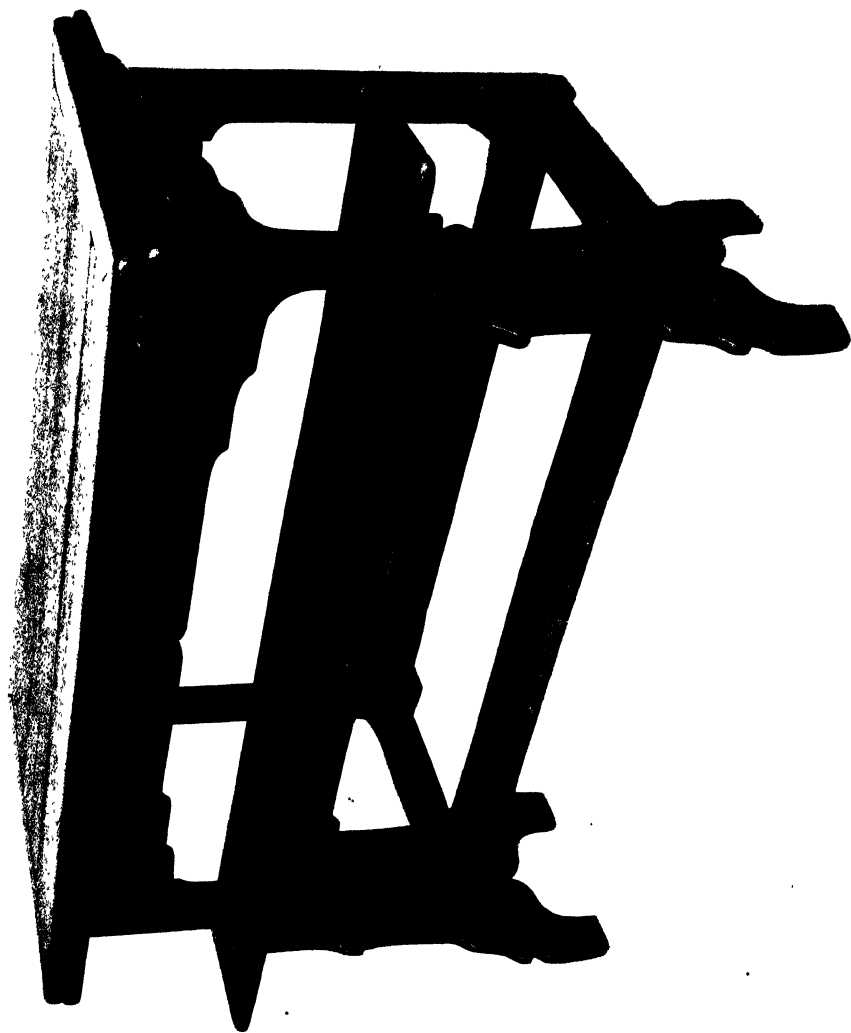
320. DESK or CUPBOARD for Books (showing front and back). 15th century.



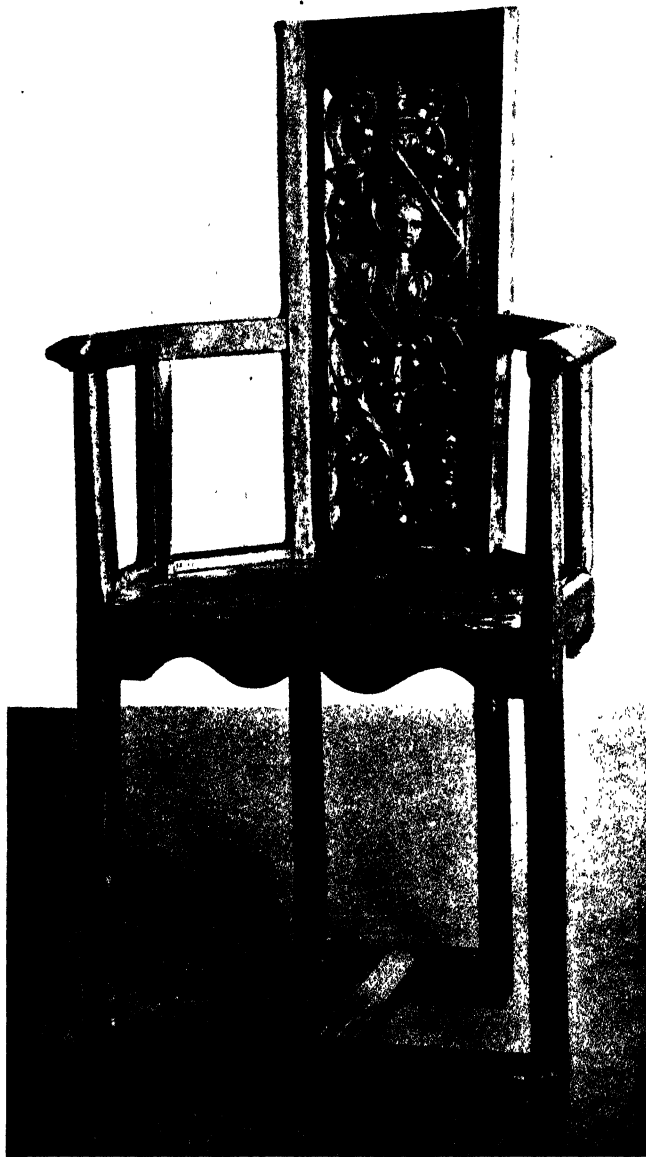
322. CUPBOARD. Late 15th or early 16th century.
Given by F. G. Hilton Price, Esq.



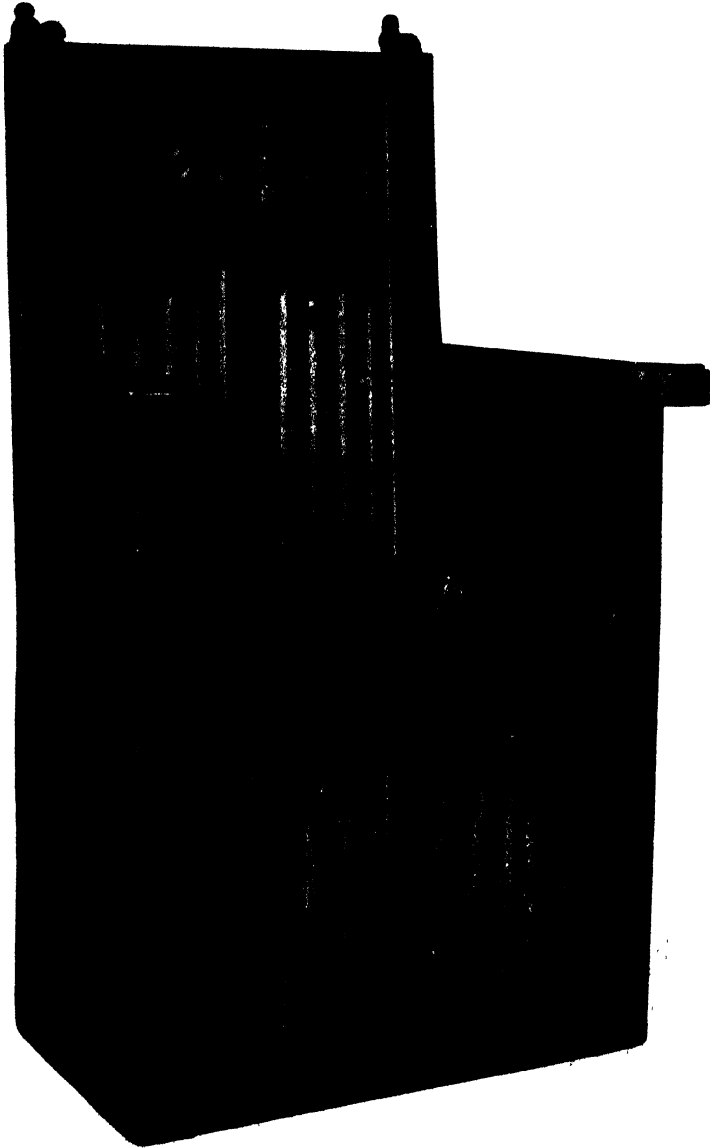
325. SIDE-TABLE or BUFFET. Early 16th century (restored).



326 and 331. TABLE and FORM, from Ilminster, Somerset. Early 16th century.



327. ARM-CHAIR. About 1530.



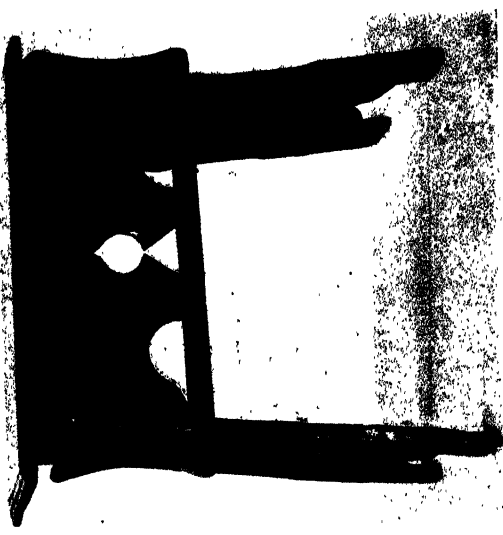
328. ARM-CHAIR. About 1540.



Given by Robert Mond, Esq.

332, 333. Stools.

Late 15th or early 16th century.



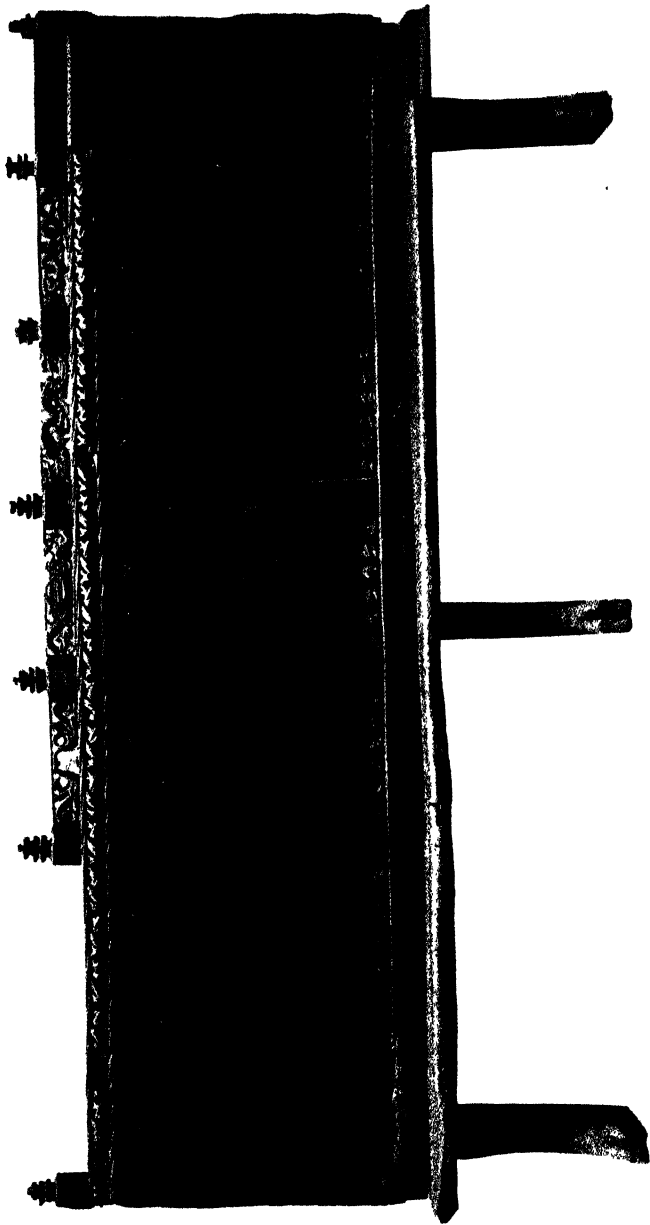
Given by A. H. Fass, Esq.



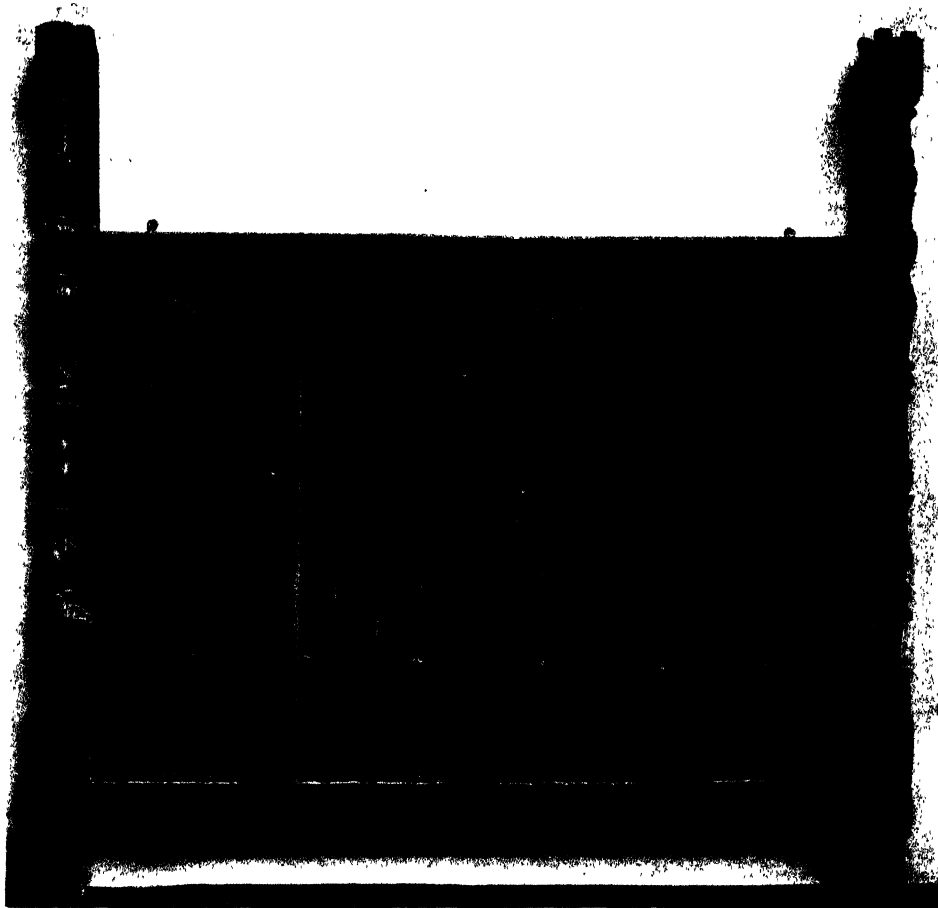
329. FORM, from Barningham Hall, Norfolk. Early 15th century.



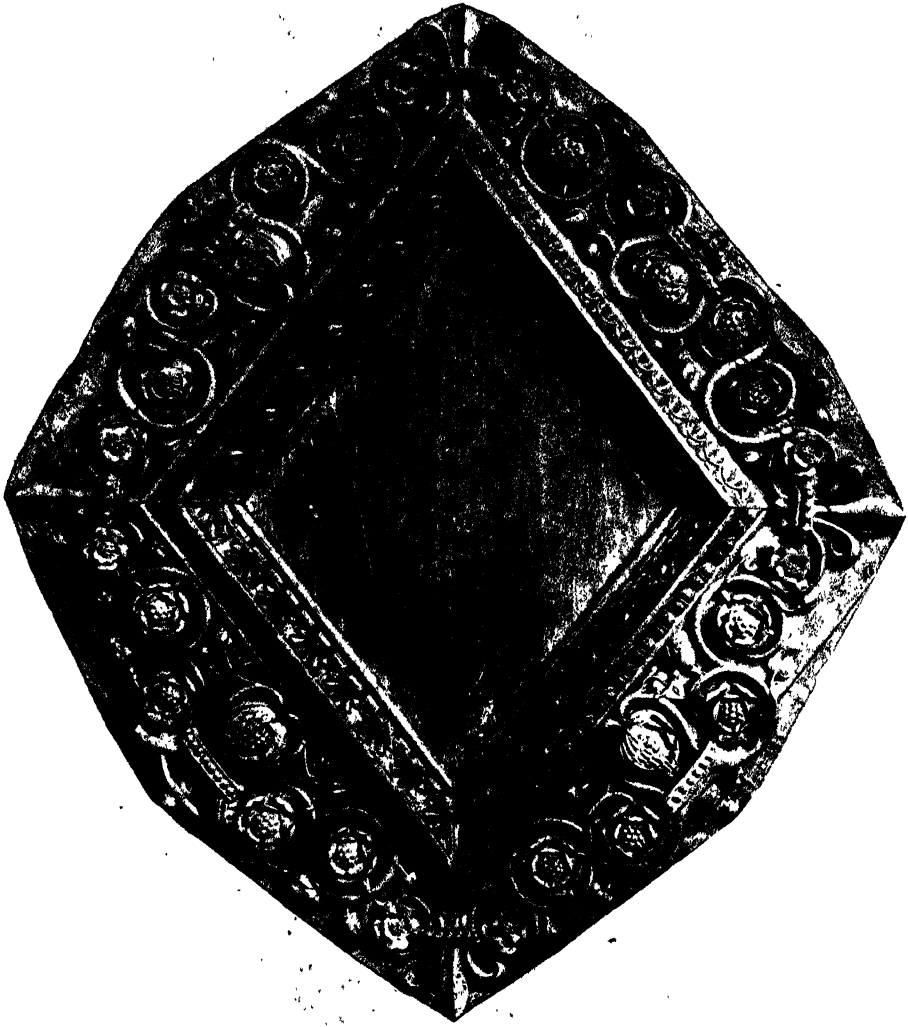
334. GROUP, representing St. Anne, the Virgin and Christ, seated on a panelled bench. Late 15th century.



335. BACK of a BENCH or SETTLE. West Country. Early 16th century.



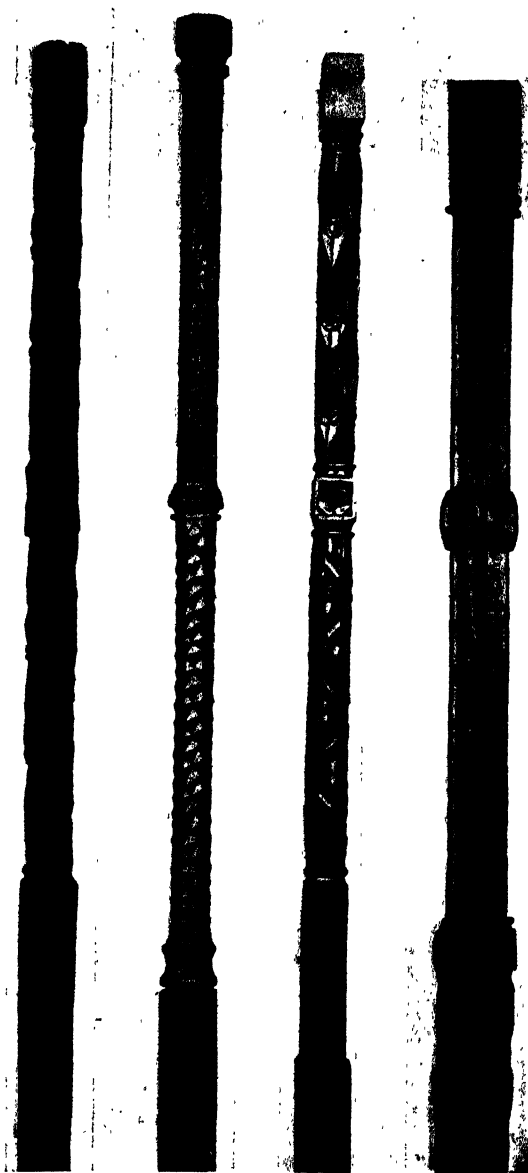
336. HEAD of a BEDSTEAD.
Early 16th century.



337. Portion of a TESTER of a BEDSTEAD.
Early 16th century.



338-341. Four Posts from a
Bedstead.
Early 16th century.



342 and 345-347. Posts from Bedsteads.
First half of 16th century.

No. 342. *Given by J. Dowell Phillips, Esq.*

